A Lexical Analysis of Metaphor and Phonaestheme

by

I. E. Reay

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Words are more plastic than wax.

Plato: *Republic* 588D.

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INTRODUCTION

This thesis is based largely on data extrapolated from the *Historical Thesaurus of English* and from the *Oxford English Dictionary* (OED). The aim of this thesis is to look directly at the lexicon itself and by examining specific sections to make inferences concerning the metaphoric transfer of words from the physical/concrete to the mental/abstract realm of language.

The *Historical Thesaurus of English* is a large research project now nearing completion in the Department of English Language at the University of Glasgow. In the early stages my research necessarily comprised a section of classification to obtain material with which to work. Sections taken from the categories of physical sensibility/insensibility and mental sensibility/insensibility form the seedbed of data from which the ideas of this thesis spring; thus categories relating to Excitement, Anger, Passion, and Emotional Insensibility form part of this thesis. These sections are included in roughly the same format that they will appear in the final printed version of the *Historical Thesaurus of English* and are included as word lists and appendices to relevant chapters.

A great deal of work has been done on metaphor from the theoretical viewpoint but few linguists have chosen to look at the lexicon itself to observe the metaphoric/figurative transfer within word groups, reflecting specific semantic fields. Such a task is not easy without recourse to a thesaurus and as the Glasgow University project is the first of its kind

in English anywhere in the world, it seemed sensible to utilise the material at hand. Because of this 'bottom up' method of working, the thesis works from a mass of lexical data towards conclusions, rather than having preconceived theories and finding the data to illustrate such theories. This method of working may at times give the thesis an 'episodic' feeling but it is my belief that patterns may be extrapolated from lexical data and this in effect is the precise aim of this thesis.

Both metaphors and phonaesthemes are linguistic mechanisms which bring about changes in meaning and so this thesis engages primarily with the semantic functions of language. Until the latter half of the present century metaphors were neglected and thought of as a mere literary excrescence. Recent research (e.g. Lakoff & Johnson 1981) has proved that these phenomena are vital to our everyday lives, affecting both our perceptions and our actions. From this point of view therefore, a close look at how some metaphors have proliferated in certain word groups seems a promising enterprise. The first section of this thesis, then, attempts to examine metaphor generally and specifically. The analysis of the STUN group of words in both the concrete and abstract realm of thought and the close examination of the important HOT/COLD metaphor to express emotion constitute the specific analysis of metaphor. The scrutiny of both word groups such as STUN and of the prolific and vital metaphor such as that of HOT/COLD involve looking at the lexicon from an historical viewpoint in order to see just how such metaphors have survived and ramified through the language throughout time. The data afforded by the *Historical Thesaurus of English* are invaluable to this sort of research as it covers the Old English period (450-1100), the

Middle English Period (1100-1500) and the Modern English Period (1500--). Prior to the Glasgow project lexical items thus chronologically arranged in semantic fields have never been available for research and I feel particularly fortunate to have been able to utilise such material for my thesis.

The other large area that I wish to investigate in this thesis is that of phonaesthesia, for I suspect that the English Language is far more phonaesthetic than hitherto realised by most modern linguists. This area is very wide and so for the purposes of this thesis I restrict myself to initial consonant clusters, which enables me to examine lexis taken directly from the OED, as well as that from the *Historical Thesaurus of English*. Little research on phonaesthesia has involved a close examination of the lexicon itself and this is my aim in this thesis. My views here coincide with those of apologists for phonaesthemes such as Victor Strite, who writes:

"Descriptions of and conclusions about phonaesthemes appear to be based on insufficient evidence" (1980: 290)

"Rarely is there demonstrated an understanding of the complexity of phonaesthemic distributions and function. Hence there has been a tendency to write phonesthemes off as curious but rather isolated and unimportant peculiarities of our language.

(ibid.: 292)

These quotations echo my own feelings and although written eleven years ago are still very relevant today because of the relative neglect of research in the field of phonaesthesia. It is specifically to shed some light onto the "complexity of phonesthemic distributions and function" that I take the phonaestheme initial SW- as the basis for the final chapter of this thesis.

The initial ST- phonaestheme as seen in the STUN group of verbs and the adjectives STURDY and STOUT illustrates the function of both metaphoric transfer and phonaesthetic function and so forms a link between the two linguistic mechanisms examined in this thesis. That there is a possible overlap between the function of metaphor and phonaestheme is another area investigated by the thesis. Once again the inductive method is used of observing the actual lexis itself and noting possible occurrences of metaphoric figurative transfer overlapping with or assisted by phonaesthetic functioning.

Descriptive grammarians and linguists in our present century engage themselves with the language itself rather than the sets of abstract rules so beloved of prescriptive grammarians. During the last two decades descriptive methods have been applied to metaphor, which has brought about the realisation that metaphor is both pervasive and vital to our everyday discourse. It is my wish to try to bring such methods to the field of phonaesthesia. However in order to describe one must first observe and this thesis I hope is such a first step into an area long eschewed by most researchers. My observations in this thesis necessarily involve an amount of speculation also, speculation being in this context a

'seeing from afar'. The patterns I adduce from the matter observed are thus 'speculative' in this sense of the word but I think that further research in the area of phonaesthesia will eventually bring this neglected linguistic mechanism into focus.

It must be pointed out that this thesis does not address itself to the "conventional" levels of linguistic analysis or description. This is because my study of phonaesthemes cuts across the traditionally delimited systems of grammar (syntax & morphology), semantics, and phonetics and phonology. Those few linguists who have concerned themselves with phonaesthesia or sound symbolism (e.g. Jespersen, Sapir, Firth, Bolinger, Samuels and Westcott) are referred to in Chapter 4 of this thesis.

I would like to describe my work in this thesis by means of an analogy. I feel that these methods are a little like those of an archaeologist scraping away at a great skeleton with a fine tool. The archaeologist can only gradually scrape away little by little but *suspects* that the final skeleton will be much larger than anyone had hitherto envisaged. Just as now, thanks to modern research, the 'skeletal structure' of metaphor has been largely uncovered, so I hope that my 'scrapings' uncover a little of what could prove to be an interesting and exciting future research area with regard to phonaesthesia.

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CHAPTER 1

METAPHOR

1) The Pervasive Quality of Metaphor

I. A. Richards in his seminal chapter on metaphor in *The Philosophy of Rhetoric* (1936) quoted the following assertion by Shelley, from his *A Defense of Poetry.* (1821):

"Language is vitally metaphorical. That is, it marks the before unapprehended relations of things and perpetuates their apprehension, until words, which represent them, become, through time, signs for portions or classes of thought instead of pictures of integral thoughts: and then, if no new poets should arise to create afresh the associations which have been thus disorganised, language will be dead to all the nobler purposes of human intercourse." (Shelley 1891: 4-5 quoted in Richards 1950: 90-91)

This observation, ignored for years, has appeared (perhaps thanks to Richards) within the last decade in numerous books, papers and articles on metaphor, written by linguists, psycholinguists, psychologists, philosophers and literary critics. I hope during the course of this chapter to illuminate Shelley's pun "vitally metaphorical", for it seems to me that metaphor not only adds a terse vivacity to language but is indeed "vitally" necessary.

The huge upsurge in interest in metaphor dates largely from the Interdisciplinary Conference on Metaphor and Thought which took place at the University of Illinois in 1977. Here for the first time psychologists, philosophers and linguists gathered together to discuss

the phenomenon of metaphor, and the interest and excitement generated by this conference enabled Mark Johnson to open his preface to *Philosophical Perspectives on Metaphor* (1981: ix) with "We are in the midst of a metaphormania." More specifically Robert R. Hoffman states:

"Metaphor and discussions about metaphors are a part of the climate of our current age. Figurative language is a very hot topic in linguistics, philosophy, psychology, education, and other disciplines. There have been something of the order of fifteen books, a few major conferences, and scores of special meetings, and dozens of seminars. Since 1977, experimental psychologists alone have organized fifteen symposia involving close to one hundred researchers." (1982: 35)

Michael Johnson and Robert Malgady (1980: 260) point out that Max Black in his keynote address to the 1977 conference emphasised the importance of establishing parameters or 'touchstones' exemplifying clear cases for metaphor. The ensuing difficulty experienced by conference delegates when attempting to define such touchstones underlined the elusive and yet pervasive quality of metaphor. Johnson and Malgady, describing research on metaphor carried out by their colleague Howard Pollio, point out that research into the frequency and distribution of figurative language in everyday discourse required rigorous training to ensure reliability and consistency of data obtained from those subjects taking part in the experiment. Yet when reporting their own research Johnson & Malgady conclude that metaphors pose no problem, "being handled with ease and naturalness", and this although metaphors abound in the language, the frequency being estimated at

"approximately five metaphors per one hundred words of ordinary discourse as an average." (Johnson & Malgady 1980: 260) Johnson and Malgady therefore come to the following conclusion:

"... the application of metaphor as a *separate* category of language use requires a metacognitive act of some sort and is habitually accomplished only by psychologists, philosophers, linguists, and others who are interested in metaphor!" (ibid.: 260)

Hoffman makes a similar claim:

"It takes special contextual manipulations to get people to take idioms and metaphor formulas in a literal way. In ordinary contexts figurative language takes no longer to comprehend than ordinary communication, because figurative language is ordinary communication." (1982: 56)

Years before, Richards (1936) had proclaimed metaphor to be "the omnipresent principle of language" (1950: 92), but his statement was largely ignored until Max Black produced his endorsement and enlargement of Richard's claims in his paper 'Metaphor', first published in 1955. Until this point only literary critics had taken any cognisance of metaphor, for its linguistic significance had remained unrecognised as it lay like a chameleon hidden in the camouflage of its own commonality in everyday language. The immanent quality of metaphor is also emphasised by the psychologists R.R. Verbrugge and

N.S. McCarrell in the introduction to their well known paper which investigated the linguistic ground[1] upon which metaphors are based:

"Metaphoric language is endemic to ordinary communication. It is common in day to day conversation, narrative, popular songs, newspaper articles, effective teaching and problem solving." (1977: 495)

1a) Use of Metaphor to fill lexical gaps

It is now accepted that metaphor pervades all spheres of human life, including that of linguistics. In view of the fact that linguists are very fond of coining metalinguistic terms, it is surprising that the term 'dead metaphor' pervades their writings to describe a metaphor that has become fixed in the language and therefore regarded as an idiom or a literal expression. A few linguists such as Earl MacCormac (1985) use the Aristotelian terms diaphor and epiphor to describe 'live' or unfixed metaphor and 'dead' metaphor respectively, but these Greek words have never become common metalinguistic terms.

Max Black (1979: 25-26) criticises the extensive use of the 'trite' opposition between dead and live metaphors, insisting that such dead metaphors no longer have a 'pregnant' metaphorical use and are probably examples of catachresis or using an idiom to fill a gap in the lexicon. In spite of such criticism from an influential linguistic philosopher, the term dead metaphor is still very much 'alive' in the language of both literary critics and modern linguists. Perhaps this fact in itself attests to the power of

metaphor, which can express the complex concept of its own processes in simple, easily understood words. (See also Sections 3c & 7a & Chapter 3:1)

Metaphor then, as Black observes, has the ability to fill lexical gaps, thereby obviating the necessity to coin new terms or borrow from other languages. The proliferation of such terms would of course be counterproductive as the human memory could not handle too many lexical items. Nelson Goodman also highlights the linguistic need for economy that only metaphor can give us:

"If we could not readily transfer schemata to make new sortings and orderings, we should have to burden ourselves with unmanageably many different schemata, either by adoption of a vast vocabulary of elementary terms or by prodigious elaboration of composite ones." (1981: 130)

A good example of such economy produced by metaphor is given by Robert Di Pietro who points out that the Wright Brothers applied many associations of water movements to air currents when designing their flying machines. Terms such as pilot, navigator, air current, jet stream and airship are transferred from the domain of ships to that of aeroplanes. In addition, "Passengers do not enter an aeroplane, they 'board' it and then go 'forward' or 'aft' in the cabin" (1983: 463)

A further advantage of metaphor is that it does away with the need for (often periphrastic) paraphrase. Too much circumlocutory description would deaden language and

render it less 'vital'. Andrew Ortony uses the example of a woman calling her husband a 'teddy bear' to illustrate what he calls the "compactness thesis". By predicating the non-conflicting attributes of 'being a toy' en masse, the articulation of discrete predicates is not required, nor even is a conscious recognition of them. This clearly achieves compactness. (1980: 77-78)

Yet another role played by metaphor is giving speakers the ability to express fine distinctions of meaning in areas of the language where human perception is indeterminate. This is especially noticeable in expressions concerned with audio-images. Ortony uses the example "a loud roar" which has a large range of possibilities that "may well be too great to fulfil the communicative intent." (1980: 77) This phrase, he observes, could in fact cover anything from the sound of a lion to that of a football crowd or aeroplane, but he adds that a metaphor or simile can restrict the range. Thus one could say that it sounded like a railway train going through the room, thereby permitting "a descriptive 'fine tuning' that is unavailable if the language is used only literally." (ibid.: 77)

Perhaps a statement by R.A. Waldron best exemplifies the 'vitally' necessary quality of metaphor:

"Metaphor enables us to break free from the absolute compulsion of linguistic habit and precedent; if it were not for metaphor (...) we could never say anything that was not in a sense predetermined by the semantic range of words used. Metaphor enlarges the semantic range of words momentarily, or more permanently changing the frontiers of our lexical

categories." (1979: 169)

At this point we can see already that metaphor is pervasive and both useful and necessary in language. In fact Shelley's comment that language is "vitally metaphorical" compactly describes all these attributes.

2) Abstract and Concrete Metaphor

Waldron speaks of "changing the frontiers of our lexical categories", and the way in which metaphor achieves this is to my mind best expressed by Nelson Goodman who speaks of the ability that metaphor has "to teach an old word new tricks, of applying an old label in a new way." (1976: 124)

These "new tricks" divide into several kinds. The first is performed by a metaphor that expresses similarity between two phenomena both of which are cognisable by the senses. Such phenomena comprise natural occurrences as well as the form, function or use of objects in the world. During the course of this thesis I shall call this type of metaphor CONCRETE metaphor.

One particularly numerous type of concrete metaphor expresses the similarity between the physiology of the human body or its relevant attire and an observable object, e.g. 'foot' of a hill (or bill), 'neck' of a bottle or 'boot' and 'bonnet' of a car. 'Bottleneck' to describe a narrow point of traffic build up is a further use of the 'neck' metaphor. This type

of physiological metaphor is remarked upon by R.J. & J. Di Pietro:

"For example the infant's discovery of the world, moving from the locus of the body, is reflected in the recurrence of body references in the metaphor for geographical features. Many languages have expressions like the 'foot' of the mountain, the 'mouth' of the river, and the 'shoulder' of the road." (1983: 463)

There is a second type of metaphor where abstract concepts are described in cognisable or 'concrete' terms and I choose to call these ABSTRACT metaphors throughout this thesis. Such abstract concepts may be those of the imagination, the emotions, intellectual abilities, matters of a spiritual nature (e.g. God and the soul), and as yet not clearly understood scientific ideas. Such abstract concepts are typically described in terms applicable to everyday observable objects or phenomena. Thus God or intellectual ability is described as 'light' while ignorance, evil or the devil are described as 'darkness'. (For further examples see Sections 5 & 7c)

This thesis deals more especially with the concept of human mental feeling and emotions. In Chapter 2 the metaphorical and phonaesthetic extension of words in the category STUN will be discussed; while Chapter 3 deals with the common use of the metaphor HOT/COLD to express excited or passive mental feelings and emotions. As I am studying lists of single words taken from the OED to formulate categories in the *Historical Thesaurus of English*, the types of metaphor analysed in Chapters 2 and 3 inevitably deal in the main with figurative transfers at the word level. However during the course of this thesis I shall

also be considering the longer phrasal and sentence metaphors.

3) Theories of Metaphor

3a) Substitution and Comparison Theory of Metaphor

The word metaphor derives from the Greek *meta* 'across' and *pherein* 'to carry'. In his introduction to *Philosophical Perspectives on Metaphor* (1981), Mark Johnson observes that the seminal definition of metaphor appears in Aristotle's *Poetics* as part of the discussion of the various types of noun available to the poet:

"Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus or from species to species, or on grounds of analogy."

(*Poetics*, 1457b in Johnson 1981: 5)

From the above definition it is obvious that Aristotle is dealing at the word level, and it is at this level that the substitution theory works. 'A is B' where 'man is a wolf' is a simple substitution. A slightly more complex form of this is the comparison theory, where a previously perceived similarity provides the grounds for a metaphor. Here, 'A is like B' or 'man is like a wolf' in certain shared or similar features or attributes which may be mapped from wolf onto man. Implicit too in Aristotle's definition is the analogy type of metaphor where 'A:B = C:D' or where man behaves in a certain manner *just as* a wolf behaves in a certain manner.

Until the present century the comparison theory (often viewed as an elliptical simile) remained unchallenged as the most powerful and widely used theory of metaphor. Once again this popularity can be traced back to Aristotle when he says that "a good metaphor implies an intuitive perception of the similarity in dissimilars." (*Poetics* 1459a in Johnson 1981: 6)

The comparison theory lends itself to feature-model approaches where one or more features or attributes of the donor word (Vehicle) is mapped onto the receptor word (Tenor/Topic) e.g. Love (Tenor) is a Flame (Vehicle). The terms Tenor and Vehicle were first used by Richards in *The Philosophy of Rhetoric* (1950: 94) originally published in 1936.

3b) Interaction Theory

The idea that metaphor was not merely a matter of the interchange of words was first espoused in this century by Richards, who criticised the traditional theory of metaphor:

"... it [traditional theory] made metaphor seem to be a verbal matter, a shifting and displacement of words, whereas fundamentally it is a borrowing between and intercourse of *thoughts*, a transaction between contexts. *Thought* is metaphoric and proceeds by comparison, and the metaphors of language derive therefrom. To improve the theory of metaphor we must remember this." (1950: 94)

Richards also points out that:

"... a word is normally a substitute (or means), not one discrete past impression but a combination of general aspects... In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction." (1950: 93)

Here we see the seeds of Max Black's 'interaction' theory formulated in his paper 'Metaphor', now commonly known as Black 1962, which was the partial realisation of the improvement of the theory of metaphor advocated by Richards in 1936. It was Black's controversial statement that metaphor 'creates' a before unperceived similarity that divided his theory from the older comparison theory which claimed only that metaphor expressed a previously perceived similarity. Black also claimed that the new insight afforded by an interactive metaphor is cognitive and cannot be literally paraphrased as it resonates throughout two entire conceptual fields, whereas a literal paraphrase resonates through only one. He updates Richard's definition of meaning as "a combination of general aspects" and replaces it with "the system of associated commonplaces" (1962:74) This system of associated commonplaces would vary from culture to culture, era to era, and individual to individual. This idea proved to be a watershed in the development of the theory of metaphor and was to be taken up by other linguists who use similar phrases to describe the network of associations and structures that form the implicit (often unexpressed) ground or similarity upon which a particular metaphor rests. So we find, "a transaction between contexts", "a combination of general aspects" (Richards 1936); "system of associated commonplaces" (Black 1962); "implicative complex" (Black 1979); "network of entailments" (Lakoff and Johnson 1980); "connotational penumbra" (Levinson 1983); "associated and suggestive

aura" (Deborah Steiner 1986). It is interesting that Deborah Steiner, who is a modern literary critic, uses linguistic terminology when referring to metaphor, thereby attesting to the fact that these two academic fields have grown very closely aligned in present-day discussions of metaphor.

Nelson Goodman uses an extended metaphor to express the same concept:

"The shifts in range that occur in metaphor, then, usually amount to no mere distribution of family goods, but to an expedition abroad. A whole set of alternative labels, a whole apparatus organization takes over new territory. What occurs is a transfer of a schema, a migration of concepts, an alienation of categories." (1976: 126)

3c) Metaphor as an avenue for exploring Cognitive Structures

Abstract concepts such as the emotions cannot of course be seen with the physical eyes (except in their physical effects); but they can be seen metaphorically speaking with the ' eyes of the mind' as it contemplates its own structures. Many modern psychologists and psycholinguists aver that our linguistic structures reflect or echo the perceptual structures. In their introductory paragraph Johnson and Malgady state that psychologists are becoming increasingly interested in metaphor "as metaphor provides one of the most intriguing avenues for exploring an oft-hypothesised connection between language and perception." (1980: 259)

Citing U. Neisser (1976) Johnson and Malgady state the following:

"... words ... are embedded in the perceptual schemata (Neisser's term) associated with the experiential (perceptual) situations in which words have been encountered." (ibid.: 265)

They go on to enlarge upon this idea by suggesting that:

"When multiple words are encountered (as in a sentence or metaphor), the perceptual experience is of the same type, but involves the simultaneous coordination of several schemata." (ibid.: 266)

Much modern psychological research takes a view similar to that expressed by Johnson & Malgady above. To take a simple example such as 'Love is a Flame', if the interpreter of this metaphor has been fortunate in love he or she will probably regard the flame as 'bright' or 'steady'. However if previously crossed in love one might consider the feature 'weak' 'flickering' 'guttering', or if a passionate encounter has been experienced 'burning' 'scorching' 'consuming' etc. The features (or components) singled out will depend upon past experience and so the word 'stone' would have different connotations or conjure up a different context when thought of by a monumental mason, a jeweller, or a member of a weight-watcher's class. Similarly 'wood' evokes different senses for a forester, carpenter or bowler. In each case the "connotational penumbra" (Levinson's phrase) will also be affected by the linguistic context and by the present and pressing concerns and interests of

the producer and interpreter. Where there is a definite consensus of opinion on the final or 'fixed' meaning of a metaphor the connotations become specific, i.e. denotations and we have what is termed a 'dead metaphor' (See also Sections 2 & 7a.)

Johnson and Malgady conclude that it is best to think of metaphors as having:

"an a priori set of meaning possibilities (...) out of which individual comprehension experiences (perceptual contexts) are derived. Creativity and context sensitivity are both involved in determining which possibility will be realized." (1980: 279)

William Blake poetically anticipated the conclusions of such modern theorists when he claimed in one of his Proverbs of Hell:

"A fool sees not the same tree that a wise man sees." (*The Marriage of Heaven and Hell* (1793) (1971: 108)

Although psychologists such as Neisser speculate that there are very complex connections being made through avenues of 'perceptual schemata' when formulation and/or interpretation of a metaphor takes place, most research concentrates on a semantic feature approach of the type illustrated in 'Love is a Flame'. Such semantic feature models are used to predict metaphoric comprehension for subject populations (Malgady and Johnson 1980: 240); and to test the judgement of what constitutes a good or bad metaphor (Malgady 1975). Malgady tested subjects using a continuum such as "robes are garments" (literal); "robes

are justice" (figurative); and "robes are trucks" (nonsense). (Malgady and Johnson 1980: 242)

Such modern psychological research substantiates Aristotle's original statement in *Rhetoric* 1405a:

"Metaphors like epithets must be fitting which means they must fairly correspond to the things signified: failing this, their inappropriateness will be conspicuous."

It must be noted however that one word metaphors may be interactive in Black's sense if they provide a new cognitive insight. In their book *Metaphors We Live By* (1980), George Lakoff and Mark Johnson analyse many such metaphors, which they claim are grounded in "experiential gestalts", e.g. "Love is a Journey", "Argument is War", and these types of metaphors will be discussed in Section 7 of this chapter.

4. 'Proper' Aspect of Metaphor

Those linguists dealing with the semantics of single words (e.g. Nida: 1975), find the 'building block' or componential approach to meaning useful. In this theory meaning is built up of semantic components structured in a logical negative-positive system.

e.g. woman + human - inanimate
+ adult - juvenile
+ female - male

This type of paradigm is especially useful to linguists such as Anna Wierzbicka who has done much concentrated work in the area of semantic primes, and who consequently finds the scientific plus/minus paradigm particularly useful. This method however is clearly not so useful for analysing the components of a word used in a metaphorical sense.

Wierzbicka, I feel, reflects the sensibilities of earlier scientific and philosophical thinkers who felt that metaphoric comparisons were "perfect cheats" (Locke), "*ignes fatui* or will-o'-the-wisps" (Hobbes) or merely "far-fetched" (Samuel Johnson). In the 'Age of Reason', deriving perhaps from the time of Baconian inductive logic, metaphors were relegated to the realm of the fanciful. Francis Bacon himself called metaphors "idols" or "phantasies of the marketplace" in the *Novum Organum* (1620) and they were only to be used by those of 'vulgar' or everyday speech and eschewed by those who pursued truth - specifically members of the scientific community whose fountainhead was the Royal Society. Hobbes bitterly inveighs against the use of figurative language instead of "word proper":

"For though it be lawful to say, for example, in common speech *the way goeth,* or *leadeth hither or thither: The proverb says this or that,* whereas ways cannot go, nor proverbs speak; yet in reckoning, and seeking of truth, such speeches are not to be admitted." (*Leviathan* Part 1, Ch.5 quoted in: *Philosophical Perspectives on Metaphor.* Johnson 1981: 12)

Once again this 'proper' attitude can be traced back to Aristotle who warned in his scientific treatise *Topics* 139b that metaphor should be used with discretion "for a

metaphorical expression is always obscure." As elsewhere Aristotle states "... the greatest thing by far is to be a master of metaphor", "it is a sign of genius" (*Poetics* 1459a), one can thus infer that this is probably the source from which Hobbes gained the insight that metaphor was useful in poetry and proverbs or common speech but not the higher realms of philosophy and scientific reasoning.

Hobbes' contemporary, the scientist and philosopher Robert Boyle, also eschewed metaphor; all the more so as he had a long running argument with his more famous fellow member of the Royal Society. Speaking of particles of a body he attempts (but fails) to avoid the use of the metaphor 'disguise':

"I now proceed to add that they [particles] may be stripped of those disguises, or, to speak without a metaphor, to be extricated from those compositions wherein they are disguised, ..." (*Possibility of Resurrection* (1675) 1979: 201)

Again, where he finds paraphrase too tedious to contemplate he carefully avoids the term metaphor while apologising for the use of them:

"... you may easily apprehend in what sense I use many common phrases, which custom hath so authorized that we can scarce write of physiological subjects without employing either them or frequent and tedious circumlocutions in their stead." (*A Requisite Digression* (1663) 1979: 160)

It would seem that because Boyle was endeavouring to write without using metaphors he became all too aware of both their frequency and their extreme usefulness in projecting vivid imagery in language. In fact he anticipated all those very problems concerning metaphor that became apparent to those delegates at the 1977 Illinois convention so many years later.

One of the amusing aspects of the seventeenth century attitude towards metaphor is the inconsistency of a supposed 'Age of Reason' in expressing its contempt for metaphor through the use of metaphor. Thomas Sprat, the Royal Society's first historian, was extremely vociferous in his denunciation of metaphor. He insisted that his fellow members kept the strictest guard lest: "... the whole spirit and vigour of their design had been soon eaten out by the luxury and redundancy of speech." He further demanded that they "bring all things as near the mathematical plainness as they can." (*History of the Royal Society*. 1667: 113)

It is worth quoting at this point a paragraph by Samuel Parker concerning the guarding of the 'naked truth':

"All those Theories in Philosophy, which are expressed only in metaphorical Termes, are not real Truths, but the meer products of Imagination, dress'd up (like Childrens babies) in a few spangled empty words.... Thus their wanton and luxuriant fancies climbing into the Bed of Reason, do not only defile it by unchaste and illegitimate Embraces, but instead of real conceptions and notices of Things, impregnate the mind with nothing but Ayerie and

Subventaneous Phantasmes." (*Free Impartial Censure of the Platonick Philosophy* (1666), in Lakoff & Johnson 1980: 191)

One could be forgiven for thinking that Parker here is actually being ironically witty, but he is in deadly earnest, reflecting the tenor of his age; and as Lakoff and Johnson remark, "The empiricist distrust and fear of metaphor is wonderfully summed up by Samuel Parker." (1980: 191)

Nor was it only in the field of philosophy and science that writers felt it necessary to apologise for the use of metaphor at this period. Milton (1667) speaking through the angel Raphael, explains that his use of concrete terms to describe the war in Heaven was to solve the problem of expressing "the invisible exploits of warring Spirits." (*Paradise Lost* Book V: 565-566). An example is:

"... Yet for thy good
This is dispensed, and what surmounts the reach
Of human sense, I shall delineate so,
By likening spiritual to corporal forms."

(ibid. Book V: 570-573)

Critics were scathing in their scorn of Milton's armoured pseudo Anglo-Saxon warrior angels crashing their shields and swinging their swords. Category 864 of Roget's

Thesaurus covers the semantic field 'wonder'. The slips compiled from the OED for this category to be included in the *Historical Thesaurus* include adjectives describing the 'indescribable' qualities of the Godhead. The use of these adjectives, including such terms as 'ineffable' 'inexpressible', would not, I suggest, have rendered Milton's text any more 'vital'.

5. Scientific Metaphor

As mentioned (see Section 1) I.A. Richards (1936) called metaphor "the omnipresent principle of language", and he went on to observe that "Even in the rigid language of the settled sciences we do not eliminate or prevent it without great difficulty." (1950: 92)

Concerning Philosophy Richards stated the following:

"As it [Philosophy] grows more abstract we think increasingly by means of metaphors that we profess not to be relying on." (ibid.)

Richard's words were largely ignored at the time, for in the thirties the ideas of the Logical Positivists were still prevalent. Today however the language of science, always considered the last bastion of 'literal' language, is acknowledging its debt to metaphor. The 'naked truth' of our present scientific 'Age of Reason' is that metaphor not only describes scientific theories more aptly and more vividly than literal language, but that in many cases it actually constitutes all or part of the theory itself.

Richard Boyd sees the use of computer science terms to express new ideas in cognitive psychology as one such 'theory constitutive' metaphor, i.e. a metaphor expressing "theoretical claims for which no adequate literal paraphrase is known." (1979: 360) Thought is envisaged as a kind of "information processing", and the brain as a sort of "computer"; consciousness is a "feedback" phenomenon and learning is an adequate response in a "self-organizing" machine. (ibid.) The list can be indefinitely enlarged and forms what Black would call a "metaphor theme" or subset of related metaphors which spring 'fully armed' as it were from the underpinning constitutive metaphor that 'the mind is a computer'. While this metaphor is proving so useful to the scientific community, even those who do not actually approve of the comparison are *forced* to use the current terminology in order to communicate. As Boyd remarks, such strong theory-constitutive metaphors become the public property of

"the entire scientific community and variations on them are explored by hundreds of scientific authors without their interactive quality being lost." (ibid.: 361)

In fact, far from losing energy this metaphor now works in reverse whereby a computer is regarded as a living organism. Thus for some time now computers have been susceptible to 'bugs' and 'viruses'. Computer viruses are small insert programmes put in by (perhaps bored?) programmers. Some are harmless, simply stating 'happy birthday' at the press of a certain key, but others are destructive and can wipe whole areas of programme. The destructive viruses moreover can spread from one interconnected computer to another and such 'infected' machines have to be sent to a computer 'hospital' and

given a 'vaccine' to deprogramme the virus. Perhaps in the future failsafe programmes will be devised which will 'inoculate' computers and render them immune before they are 'wiped out'!

Eventually the pervasive metaphor, 'the mind is a computer', may become fully explicated if with increasing scientific and physiological knowledge the connections between computers and the mind become fully understood. At the moment however, the main usefulness of such metaphors, as Boyd points out, is that they "represent one strategy for the accommodation of language to as yet *undiscovered* (my emphasis) causal features in the world." (ibid.: 364) It necessarily follows that such metaphors work implicitly, there being as yet no explicit definitions of their referents, and that the main use of such a metaphor is to indicate "a research direction" towards these referents. (ibid.: 406)

William Frawley in the conclusion to his paper 'Aspects of Metaphorical Definition in the Sciences' says much the same thing of the use of metaphor in scientific definition:

"... it provides epistemic access to concepts by fixed labelling, which allows concepts to be debated in the social arena of scientific discourse and which allows verbal reasoning to proceed outside of any empirical, testable consequences. Metaphor extends the sense of the scientist; it is verbal technology. (1982: 146)

Metaphor, then, enables public debate to take place about concepts not yet clearly understood, or as Aristotle puts it:

"Metaphor makes one see things " because it "represents things as in a state of activity." (*Rhetoric* 1411b: 24-5)

Enlarging on the way that models are used in research, Mary Hesse observes that some scientific logicians claim that the use of models[2] never gives a reliable interpretation, because they carry "surplus meaning", and that the semantic rules implicitly contained in the model should be made explicit to obviate ambiguity. Like Boyd, Hesse points out that "it is exactly this vague 'surplus meaning' which gives the clues for future development." Explicit semantic rules "like all types of formalization 'freeze' a theory at the stage at which it is formalized." (1972: 175) Dedre Gentner points to the journals of scientists like Kepler, Maxwell, Poincare' and Feynman which make it clear that initially they all entertained "unruly analogies". (1982: 128)

Finally Black reiterates this theme when he states that "We need the metaphors in just the cases where there can be no question as yet of the precision of scientific statement." (1962: 72) It would seem then that metaphor enables the creative scientist to exist in what Keats (1817) would have termed a state of "Negative Capability", that is when man is capable of being in "uncertainties, mysteries, doubts, without any irritable reaching after fact & reason - ". (1979: 43)

Thus an attitude of such "Negative Capability" is necessary not just for creative poets but for creative work of any kind including that of the higher reaches of scientific thought

where this "Negative Capability" is mediated by means of models and metaphors.

'Vitally' necessary indeed are such metaphors, and one only has to look back over the history of science to see many great insights that have been born via metaphor. James Clerk Maxwell and William Thomson (Lord Kelvin) explicitly acknowledged their metaphors - "the 'lines of force' notion of magnetism, the concept of a 'dance of molecules', and the idea that heat is a 'fluid'." (R.R. Hoffman 1980: 396)

To Maxwell, the creative scientific mind did not seek some sort of thermodynamic equilibrium or quiescence. For him the mind is a "tree shooting out branches which adapt themselves to new aspects of the sky towards which they climb." (Maxwell 1890: 226 in Hoffman 1980: 396)

This organic metaphor, worthy of a Coleridge or a Shelley, reflects the use of metaphor by a great creative scientific mind, and many I think would agree that his metaphor for the mind is preferable to the more mechanistic 'computer' version.

Hoffman also cites Niehls Bohr, who took over Rutherford's model, derived from Keplerian astronomy and, calling it the "Atommodell", formulated a model for the inner workings of the atom. Bohr derived a terse mathematical expression for the orbital path of electrons around the nucleus. (Ibid.: 409) As Bohr himself remarked:

"When it comes to atoms, language can be used only as in poetry. The poet, too, is not so

concerned with describing facts as with creating images." (J. Bronowski 1973: 340 in Hoffman 1980: 410)

More recently atomic particles known as quarks have been attributed with 'charm' or 'colour' while others are deemed 'strange' - poetic terms indeed! Maxwell thought of metaphor as a 'golden mean', standing half-way between the physical analogy or model and the theory or mathematisation, and he adds, "It is generative of both and a part of both". Maxwell realised that discussion of the mathematics alone would not produce a wide forum in which to debate new scientific ideas, and that is why he viewed metaphor in the following way:

"... a collection of imaginary properties which may be explored for establishing certain theories in pure mathematics in a way more intelligible to many minds and more applicable to physical problems than that in which algebraic symbols alone are used." (Maxwell 1890: 160 in Hoffman 1980: 408)

One wonders what Maxwell would have made of the most recent theory formulated to describe the basic structure of matter, known as 'superstring' theory. In the television programme *Antennae* shown on BBC2 in April 1988, Professor Michael Greene described the attempts of his team to form a theory that would unify all the physical forces present in the nucleus of the atom together with those forces present in the stars. At present Einstein's theory of gravity and the quantum theory work well *apart*, but cannot be mathematically unified. Greene suggests that, by imagining matter as a series of linked strings ultimately

all linked into one 'superstring', rather than as a series of discrete points, astronomical and particle physics may be unified. Each string is incredibly small - one millionth of a millionth of a millionth of a proton (surely the smallest model ever to be envisaged) - while the space through which the string moves must have six extra dimensions in order to work with the mathematics; yet the concept of a 'superstring' is relatively easy to understand in terms of mental imagery and fits the bill mathematically according to Professor Greene.

6) Root Metaphor

Such a theory as that of 'superstrings', if successful, could ultimately alter our whole conception of the universe, and instead of thinking of ourselves as discrete entities, we could conceptualise ourselves as part of a united whole where one experiences all and all experience one. This seemingly mystical idea has always had adherents (e.g. The Plotinian Universe of the third century A.D.) but now it seems that scientific thought and esoteric thought itself may be eventually unified.

The fact is that strong ideas are often metaphorical in origin and can pervade the consciousness of an entire race or group of races who share a similar cultural identity. The philosopher Stephen Pepper in his book *World Hypotheses* (1942) used the term 'Root Metaphor' to describe an overriding and all-pervasive metaphor that is central to an entire world view. Such a powerful metaphor would constitute the paradigm or basis of a philosophical world hypothesis. Pepper cites the Milesian philosopher Thales (c624-c546 B.C.) who thought of the world as water, while the later mediaeval mind conceived the world as an organism and this in turn helped to formulate the concepts of alchemy and of the

macrocosm receiving its reflection in the microcosm. Man as the microcosm is exemplified by the seventeenth century writer Sir Thomas Browne who playfully (but seriously) comments as follows:

"The world that I regard is my selfe, it is the Microcosme of mine owne frame, that I cast mine eye on; for the other, I use it but like my Globe, and turne it round sometimes for my recreation." (*Religio Medici* 1642: Part II in 1977: 153)

The following 'Age of Reason' envisaged the world as a mechanism that God the great 'watchmaker' had wound up, and which would now tick away on its own. The reference made by the poet William Blake (1757-1827) to "dark satanic mills" is a critique of this mechanistic world view, for these mills are the cog-like "mills of the mind" which lack all imagination and spontaneous creation. There is I feel an uncomfortable parallel here with our present day metaphor of 'the mind as a computer' which stores ideas and feelings like computer 'bits' and exercises no imagination or creation, merely regurgitating a 'programme'.

Pepper also mentions alien cultures such as that of the Buddhist who views the world as *Maya* 'illusion'. This metaphor refers to the life of the spirit, which is real, as opposed to life in this material world which, lacking spirit, is illusion or phantasm. Nearer home, Shakespeare seems to endorse this concept when he speaks through Prospero exclaiming, "We are such stuff as dreams are made on." (*The Tempest* 1623 Act 4.1: 156-7)

Pepper finally poses an "overwhelming" question when he asks whether, *if* root metaphors are constructing our world views, can truth conditions ever be objective? From this point of view, great thinkers like Hobbes and Locke, as well as movements such as the Logical Positivists, could (unwittingly) be working from a viewpoint instantiated by the root metaphor 'The world is logic'.

Wayne Booth cogently argues that great literature throughout the ages has always presented ethical world views through metaphor. He criticises present day media trends, particularly that of advertising, which works on the ignoble metaphor that happiness is material acquisition, and concludes that critics would attain "a special flowering" by using their powers of discrimination in an ethical way:

"... discriminating among the characters and cultures that metaphors build, in the belief that the quality of any culture is in large part the quality of the metaphorists that it creates and sustains." (1978: 70)

This view, I take it, means that authors such as Albert Camus, whose works expound "The Absurd Universe", are set in competition with writers such as Teilhard de Chardin, who sees all events and phenomena whether good or bad as "the continuous Creation of God". It therefore largely depends on the books that we read, or nowadays perhaps the programmes that we view, and in turn the influence of critics, as to which root metaphor we finally choose both as individuals and as a culture. One has only to analyse the transfer of business concepts to education, e.g. 'students are customers', to see how dangerously close these

modern metaphors can come to propaganda. In fact the present moves to make doctors 'vendors' who must 'advertise' their services to their patients ('customers'), is reinforcing a root metaphor that seems to be moving perilously close to that of 'The world is commerce.'

(See also Section 7b)

7) Theories of Lakoff and Johnson

7a) Everyday Metaphor

Michael Reddy in his paper 'The Conduit Metaphor' (1979) has also suggested that metaphor can alter our world view, specifically our view of how linguistic communication works. He noticed that a large percentage of metaphors describing the communication of meaning or feeling used what he terms 'The Conduit Metaphor'. This metaphor is based on the notion that meanings are inherent in the words themselves and rest in the words like objects in containers. Just as objects in containers may be passed from one area to another via a conduit, so may we pass words (containers) and (contained) meanings or ideas from one mind to another. Reddy cites phrases such as "get thoughts across", "give an idea to another person", "pack thoughts into fewer words" to exemplify his argument. By the same token, sentences may be "filled with emotion", words may be "empty of meaning" etc. Reddy's research led him to conclude that well over half the phrases (approx. 70%) that we use to describe linguistic communication contain this conduit metaphor:

"This model of communication objectifies meaning in a misleading and dehumanizing fashion. It influences us to talk and think about thoughts as if they had the same kind of external, intersubjective reality as lamps and tables." (1979: 308)

Reddy sees the danger of such a widespread metaphor leading to an attitude that little or no mental energy need be expended in communication as the meaning is "right there" in the words themselves. He concludes his paper with a powerful image - that of a mass communication system sent from a broadcasting tower seen as a modern Tower of Babel.

This paper, presented at the 1977 Illinois conference on metaphor, influenced George Lakoff and Mark Johnson, who in their paper 'Conceptual Metaphors in Everyday Language' (1979) and the ensuing book *Metaphors We Live By* (1980), enlarge upon Reddy's argument by reiterating that the meaning of words is not inherent or objective but a product of the working of individual thinking, feeling, perceiving minds:

"Meaning is always meaning *to* someone. There is no such thing as a meaning of a sentence in itself, independent of any people." (1980: 184)

The extreme critique of this view is exemplified by the linguist Roger Lass who expresses what Lakoff and Johnson would call the 'objectivist' point of view:

"I do not think there is any strong evidence that existing speakers are a necessary assumption (and much less a central concern) for any important school of general linguistic theory." (1980: 121)

One could argue here that Lass and others who follow the precepts of Noam Chomsky are working on the basis of "Hume's metaphor of speech as a set of tools" or "Herbert

Spencer's metaphor of speech as a set of symbols arranged in a machinelike manner." (Hoffman 1980: 397)

Lakoff and Johnson expand their argument beyond that of linguistic communication and describe a theory of metaphor that subsumes all human experience:

"In all aspects of life ... we define reality in terms of metaphors and then proceed to act on the basis of the metaphors. We draw inferences, set goals, make commitments, and execute plans, all on the basis of how we in part structure our experience consciously and unconsciously, by means of metaphor." (1980: 158)

Lakoff and Johnson suggest that a whole coherent set of metaphors underlies our conceptions of the world, and that these metaphors are grounded in experience of the world, or, as they put it, grounded in "experiential gestalts". (ibid.: 71) They are careful not to say that all conception is based on metaphor, but nevertheless they feel that a great deal of our cognition is based on such "conceptual metaphors". These metaphors have now become so much a part of our everyday language ("conventional metaphors"), that, as in the case of Reddy's 'Conduit Metaphor', we no longer acknowledge them even as 'dead' or 'fossilised' metaphors. (See also Section I: 1a) Lakoff and Johnson give many examples of metaphors that shape our present conceptions e.g. "Time is Money", "Argument is War". Everyday expressions formulated on the ground of these metaphors, such as "wasting time", "attacking positions", are, according to Lakoff and Johnson:

"... reflections of systematic metaphorical concepts that structure our actions and thoughts. They are "alive" in the most fundamental sense: they are metaphors we live by. The fact that they are conventionally fixed within the lexicon of English makes them no less alive." (ibid.: 55)

Lakoff and Johnson are here emphasising the difference between conventional metaphors such as "attacking positions", and metaphors such as "the *foot* of the mountain", "the *leg* of a table", which they call "idiosyncratic metaphorical expressions that stand alone and are not used systematically in our language or thought." (1980: 54) They go on to declare such metaphors worthy of the description dead as they "are not metaphors we live by." (ibid.)

Earl MacCormac criticises this viewpoint, declaring that Lakoff and Johnson have redefined the meaning of 'live' and 'dead' metaphors. (1985: 59) As most linguists would agree that a metaphor is 'live' if one is aware of it and 'dead' if it attracts no attention and needs no analysis as it has become fixed in the language, MacCormac's criticism is probably justified. What Lakoff and Johnson are really trying to do here, I feel, is to emphasise the 'live' SYSTEM of metaphorical concepts that, according to their theory, structures our thought and action. Such everyday metaphors as "attacking positions" would normally be termed 'dead' but they partake of a 'living' network of coherent 'conventional' metaphors. This network rests on the underlying set of 'conceptual' metaphors such as 'Time is Money' or 'Argument is War'. An indefinite number of conventional metaphors may be instantiated by a conceptual metaphor such as 'Argument is War' for war technology is ever progressing,

e.g. 'He completely vaporised his opponent's argument by his laser-like attack,' or, 'I am keeping my megaton-argument until the end of the debate.' In this sense I think that *'conceptual' metaphors are equivalent to models.* *(See note 2)*

To my mind this is Lakoff and Johnson's great achievement - to identify such important underlying conceptual metaphors which are capable of instantiating numerous conventional metaphors, thus enabling us to organise and talk about our concept of reality.

7b) Imaginative Reality

Lakoff and Johnson state that "metaphor is a matter of *imaginative reality*", and that "New metaphors are capable of creating new understandings and, therefore, new realities." (1980: 235) However, to create "new realities" one must have an old reality to work from and this old reality would have been built by prior metaphorists throughout time, as Richards (1936) states:

"The processes of metaphor in language, the exchanges between the meanings of words which we study in explicit verbal metaphors, are super-imposed upon a perceived world which is itself a product of earlier or unwitting metaphor," (1980: 60)

I am here reminded also of a passage from Wordsworth's *Recluse* which poetically echoes the statements of both Richards and Lakoff and Johnson concerning 'Imaginative Reality':

"... while my voice proclaims

How exquisitely the individual Mind

(And the progressive powers perhaps no less

of the whole species) to the external World = PERCEPTION/CONCEPTION

Is fitted:- and how exquisitely, too -

Theme this but little heard of among men -

The external World is fitted to the Mind;" = METAPHORICAL THINKING
IMAGINATIVE REALITY

(*The Recluse* 1800: 62-68 in *Wordsworth* 1959: 76)

Lakoff and Johnson would say that the system of conventional metaphors expresses our conceptual reality, that reality is based on earlier "unwitting metaphor", and that future reality will be based on our present imaginative reality created by metaphor. This is both an individual and a species process as Wordsworth observes, and the process can be traced backwards and anticipated forwards in time. Thus an eternal feedback system resonates between perception and metaphoric "imaginative reality". I choose to call this infinite process the SYMBIOTIC SPIRAL of perception and imagination, and because of the power to structure consciousness of both individuals and societies I would aver that in this capacity metaphor plays its most 'vital' role of all.

Unfortunately many of the "metaphors we live by" today, which are created through the imaginative reality of the present age, are not to be applauded. One such typical metaphor was highlighted in a leading Sunday newspaper:

"City Power Play"

"In many ways squash is the perfect metaphor for City life. Like the City, it is about acquiring and dominating space: control the 'T' line and you control your opponent, like a property speculator acquiring real estate.

In its application of free market principles, its synchronicity with the rhythms of City life, its intimation of sharpening and shaping up, no quarter asked or given, the strongest surviving and the weakest literally going to the wall, squash is, in essence, the perfect Thatcherite game. (*The Sunday Times* 1 March, 1987 Magazine Section 'Look')

This is a very astute observation and, as Lakoff and Johnson claim, forms part of the 'coherent' system of metaphors that structures our cultural consciousness. In order to balance society it may be that we need to adopt more metaphors based on sharing and common goodwill rather than on cutthroat competition. (cf. 'The World is Commerce' Section 6)

I hope to enlarge on the concept of the 'symbiotic spiral' in Chapter 3:4 where I shall be concentrating on the widespread use of the metaphor hot/cold to describe mental feelings. Another way in which the "world is fitted to the mind" will be examined in Chapter 4 which deals with phonaesthemes or consonant clusters which autonomously bear a semantic force. Like metaphor these consonant clusters can mediate changes in the meanings of words and for the purposes of this thesis, therefore, I intend to treat phonaesthemes as a type of metaphor.

7c) Subjective-Objective Controversy

Lakoff and Johnson (1980) speak of the divide in thinking between "objectivists" and "subjectivists". They would aver that an objectivist viewpoint insists that there can be absolute truth and objective meaning, and that these are "entirely independent of anything having to do with human functioning and understanding." (1980: 217) (cf. Lass Section 7a) A subjectivist on the other hand will take the opposite view that meaning must be experienced by someone. (cf. Lakoff & Johnson Section 7a)

Anna Wierzbicka, in her article 'Metaphors Linguists Live By' (1986), criticises the subjectivist position taken up by Lakoff and Johnson. This critique views metaphors such as 'Love is a Journey' from the lexicographer's point of view:

"Not only do they insist that a correct definition of *love* should include a reference to 'journey', but they berate traditional lexicography for the failure to have defined *love* in this way in the past." (1986: 289)

The quotation to which Wierzbicka here refers runs as follows:

"Yet students of meaning and dictionary makers have not found it important to try to give a general account of how people understand normal concepts in terms of systematic metaphors like LOVE IS A JOURNEY, ARGUMENT IS WAR, TIME IS MONEY, etc. For example if you look in a dictionary under "love", you find entries that mention affection, fondness, devotion, infatuation, and even sexual desire, but there is no mention of the way in which we

comprehend love by means of metaphors like LOVE IS A JOURNEY, LOVE IS MADNESS, LOVE IS WAR, etc. If we take expressions like "Look how far we've come", or, "Where are we now?", there would be no way to tell from a standard dictionary or any other standard account of meaning that these expressions are normal ways of talking about the experience of love in culture..." (Lakoff & Johnson 1980: 115 quoted in Wierzbicka 1986: 289-290)

This is a critique of the definitional gaps found in modern dictionaries but it is hardly "berating". Indeed when classifying definitional slips taken from the OED, I myself am aware that such phrases as those above would never appear in a dictionary. Lakoff and Johnson's claim that "madness and journeys give us handles on the concept of love." (1980: 116) is discounted by Wierzbicka as follows:

"We understand this concept in terms of good feelings, a desire to be together, a desire to cause good things to happen to the target person, and so on - that is to say, in terms of those very ideas which are inherent in the concept itself, and which refer to experiences known to us directly, from within." (1986: 297)

The phrase "inherent in the concept itself" marks Wierzbicka as an 'objectivist'. However I feel that she is quoting her own *semantic* viewpoint whereas Lakoff and Johnson are looking at the way language is used in everyday speech or pragmatics, and the fact is that we *do* use terms like our relationship "is on the rocks" to describe a stage in a relationship analogous with that of a journey. Defining concepts in terms "inherent in the concept itself" inevitably leads to the vicious circle so often seen in dictionaries, as she herself admits.

Quoting from *The Concise Oxford Dictionary* (1969), she points out that "*Love* is defined as 'warm affection'", while "*affectionate* ... is defined as 'loving'." (1986: 296) Wierzbicka's strict adherence to the abstract theory of "semantic invariance" (ibid.: 291) means that metaphors such as "at the crossroads" referring to an erotic relationship cannot be considered as a dictionary entry, as such a metaphor cannot be applied to *all* love relationships: e.g. "a mother's love for her baby", or "a child's love for his mother." (ibid.: 291) Once again it is the divide between language meaning (semantics) and language use (pragmatics) that is the point at issue. Wierzbicka finally equates the concepts of "fuzziness" and "experiential gestalt" with a "relaxation of standards". (ibid.: 307)

To me it seems no "relaxation of standards" to admit that meaning cannot always be reduced to sets of semantic components when that meaning is working within a metaphor. Our minds, the thinking instruments, are not bound by semantic theory; and metaphor is the means whereby we are able to express linguistically what otherwise might have forever remained in the subliminal silt of the subconscious.

Lakoff and Johnson admit themselves that the dichotomy of thought between 'objectivists' and 'subjectivists' is very real and as they themselves state, "we are simply in a different philosophical universe from such objectivists." (1980: 217)

7d) Computer Models of Metaphor

I find myself in the rather peculiar position of agreeing with so-called

"subjectivist" psychologists and psycholinguists such as Verbrugge and McCarrell or Lakoff and Johnson, and yet also acknowledging the necessity for "objectivist" systems of semantics when it comes to producing dictionaries or, as in my own case, a thesaurus.

Lakoff and Johnson admit that their system of viewing human concepts as partially structured by a system of coherent but *inconsistent* metaphors is complex, and they feel that perhaps the way to represent such a system will be through the use of computational models. (1980: 222) Hoffman (1983) in his paper 'Recent Research on Metaphor' cites one such effort at computer modelling by J.G. Carbonell (1981) "who has had considerable success in dealing with many common metaphor themes (see my note 2) having to do with topics in politics and in economics. (e.g. '*Inflation is a disease*) (1983: 54) Carbonell has modelled metaphors like "I wasted a lot of time, which is comprehended by reference to the general metaphor theme that time is a resource." (ibid.: 54)

This I think is very exciting for it means that although a dictionary of metaphor is extremely problematic to the point of being improbable, a *thesaurus* of metaphor with the aid of computer modelling could become a reality. To produce such a thesaurus different areas of human experience could first be identified in the form of the underlying conceptual metaphor which then produces a general metaphor theme. Each metaphor theme would equate with a semantic field, so Time would have several categories e.g. Time is a resource, Time is a moving object etc.

8) Feeling Aspect of Metaphor

During the course of this chapter I have tried to highlight the 'vital' role of metaphor in different areas of human thought, understanding and communication, but I have so far mentioned nothing of the role played by human feeling in the metaphoric process.

Paul Ricoeur discusses metaphors occurring at sentence level and first examines the role of imagination in forming "the *new* predicative meaning which emerges from the collapse of the literal meaning, that is, from the collapse of the meaning which obtains if we rely on the common or usual lexical values of our words." (1978: 232) He speaks of a "rapprochement" within semantic space. "Things or ideas which were remote appear now as close". (ibid.: 233) Drawing on Kant's concept of 'productive imagination' "as schematizing a synthetic operation." (ibid.: 233), Ricoeur recalls a remark made by Kant that "one of the functions of the scheme is to provide images for a concept." (ibid.: 236) It is the productive imagination then that through discourse generates rapprochement "By displaying a flow of images". (ibid.: 236) Concerning the imagination Ricoeur concludes:

"To imagine, then, is not to have a mental picture of something but to display relations in a depicting mode. ... Whether this depiction concerns unsaid and unheard similarities, or refers to qualities, structures, localizations, situations, attitudes; or feelings, each time the new intended connection is grasped as what the icon describes or depicts." (ibid.: 236)

Ricoeur equates this process with Wittgenstein's "seeing as" (ibid.: 236), and this process also brings to mind the conclusion of Verbrugge and McCarrell.

"... metaphor invites pretending, imagining, reasoning by analogy; in its more powerful forms it requests a perception of resemblances by means of an unconventional reshaping of identities." (1977: 530)

Psychologists such as Verbrugge and McCarrell are usually interested in the working of cognition while linguists usually study the working of metaphoric creation and comprehension as a facet of language; but Ricoeur (a philosopher of language) goes further to devise a theory that includes the role played by feeling in the metaphoric process. He makes a distinction between everyday emotions and *poetic* feelings which "enjoy a special kinship with language." (1973: 243)

Such poetic feeling is described as follows:

"To *feel*, in the emotional sense of the word is to make *ours* what has been put at a distance by thought in its objectifying phase." (ibid.: 243)

Ricoeur concludes that feelings are "interiorized thoughts" and that "it is as such that they accompany and complete the work of the imagination as schematizing a synthetic operation: they make the schematized thoughts ours." (ibid.: 244)

Such "schematized thoughts" consist of the "split reference" or ambiguity; and to exemplify this idea Ricoeur refers to the preambles to fairy tales of various peoples such as those of Majorca which begin "*Aixo era y no era* (it was and it was not)." (ibid.: 239)

This concept of ambiguous "split reference" is similar to a process called "janusian thinking" by the psychiatrist Albert Rothenberg (1979). The name derives from that of the Roman god Janus, who had two faces oriented in different directions. Rothenberg describes janusian thinking as consisting of "actively conceiving two or more opposite or antithetical ideas, images, or concepts simultaneously." (1979: 55) Such thinking is intrinsic to creativity according to Rothenberg, and although he does not specifically mention this thinking with reference to the formation of metaphor, he does say that it "operates widely in all types of creative processes, intellectual and pragmatic as well as artistic." (ibid.: 55)

Ricoeur's "split reference" obtains both at the semantic word level and at the predicative sentence level; and he claims that "Because of feelings we are 'attuned to' aspects of reality which cannot be expressed in terms of the objects referred to in ordinary language." (1978: 245)

Ricoeur here I feel is trying to make explicit a great unifying idea. He is saying that the metaphoric process cannot be expressed in systems which pay attention only to the word or the semantic level schematization; nor yet can this process be adequately expressed only as an imaginative psychological process of cognition that exchanges or impresses one schemata or experiential gestalt upon another at the sentence level. Ricoeur also regards as inadequate those systems that regard feelings dictating to cognition as intuition only and he disclaims inventing "a new kind of intuitionism" or "emotional realism." (ibid.: 245) Ricoeur is in fact suggesting no less than that the ambiguity produced by the metaphoric

"split reference" at the cognitive verbal level, and at the imaginative predicative level, is echoed by a split reference at the level of feeling, or between everyday emotions such as anger or fear and "poetic feelings." Ricoeur sums up:

"... there is a *structural analogy* between the cognitive, the imaginative, and the emotional components of the complete metaphorical act and that the metaphorical process draws its concreteness and completeness from this structural analogy and this complementary functioning." (ibid.: 246)

I should like to complete this chapter by looking at a paper by Mark Johnson (1980) which compares the imaginative act that generates metaphor with a work of genius. According to Kant, a work of genius dependent upon reflective judgement can have no truth value as it cannot be subsumed under a determinate concept. Johnson, drawing on Kant's aesthetical reflective judgement, brings the idea of feeling into his discussion on metaphor. He states that judgements of this aesthetical kind make no reference to any concept, "but only to the subject's feeling concerning whether the act of reflection is somehow adequate to its objects." (1980: 60)

Johnson goes on to quote Kant (1790) concerning aesthetical reflective judgement which refers to a representation "not by the understanding to the object for cognition, but by the imagination (perhaps in conjunction with the understanding) to the subject and its feeling of pleasure or pain." (Kant, *Critique of Judgement* 1790 #1, p37 in Johnson 1980: 60)

Aesthetical judgements of taste, according to Kant, did not constitute knowledge as they were not subsumed under some determinate concept; instead there is a "free play of the imagination and understanding without the guidance of any fixed concepts applicable to the object being contemplated." (1980: 60)

Johnson's comparison of the process of reflective aesthetical judgement with that of metaphor accords with the views of many commentators on metaphor who claim that metaphors are not propositional in nature and do not assert but only 'suggest'. Such commentators view metaphor as a pragmatic process and therefore as part of language *use*, (cf. Section 7c), e.g. F.C.T. Moore (1978), Donald Davidson (1978), Ina Loewenberg (1975), H.G. Petrie (1979) and John Searle (1979).

Johnson compares a reflective judgement of taste, where understanding and imagination integrate to form feelings of pleasure or pain, with the process of metaphor, and, like Ricoeur, Johnson stresses that the imagination must be operating in its *productive mode*. (Kant 1787/1968 B151: 164 in 1980: 60) When in this productive mode the imagination spontaneously creates what is not present to sense and thereby our experience, enabling us to see the world afresh:

"... metaphors are grounded in the likeness between subject-things revealed at the canonical level[3] and yet they establish novel relations and structures through their distinctive noncanonical activity." (ibid.: 61)

This has parallels with Ricoeur's "split reference" which requires the suspension or "epoche'" of ordinary descriptive reference [the canonical level]; and like Ricoeur, Johnson insists that there is "a blend of canonical and noncanonical processes having distinct cognitive effects." (ibid.: 61) Johnson never pursues the feeling element in the metaphorical process in the way of Ricoeur preferring to concentrate on the aspects of imagination and cognition. However I feel that here again there are parallels. Both Ricoeur and Johnson take feeling in the sense of "thought made ours", Ricoeur by referring to the Kantian phrase *Selbst-Affektion* (1978: 244) to describe part of his "poetic feeling", while Johnson takes the model of Kant's judgement of taste (1980: 60) to describe the role played by feeling in metaphoric comprehension. It seems to me that in both cases it is the pleasure (or pain) felt as imagination plays over the form of some representation in a *free* activity (i.e. not controlled by concepts or rules) that finally decides the creative outcome which then constitutes part of our psyche or is "thought made ours."

Johnson also compares the production of creative interactive metaphor with an act of genius, which, according to Kant, is "the exemplary originality of the natural gifts of a subject in the free employment of his cognitive faculties." (Kant 1790/1968 #49: 161, in 1980: 62)

It was Aristotle who first stated that to be a master of metaphor was "a sign of genius" (*Poetics* 1459a) (see also Section 4) and I must say that I like Johnson's enlargement of this idea utilising the theories of Kant. The *free* play of the imagination is paramount both in reflective judgements and in works of genius according to Kant. The fact

that Kant relegates such acts to a noncognitive realm and therefore outwith the province of knowledge does not detract from the importance of such judgements in the final scheme of things. Like Johnson I think that "The primary role of metaphor is thus to establish those structures we *later* articulate by means of fixed, determinate concepts (and systems of concepts)." (1980: 65)

Nietzsche poetically expresses this idea that reality is merely metaphor made canonical:

"What therefore is truth? A mobile army of metaphors, metonymies, anthropomorphisms: in short a sum of human relations which become poetically and rhetorically intensified, metamorphosed, adorned, and after long usage seem to a nation fixed, canonic and binding; truths are illusions of which one has forgotten they *are* illusions; worn-out metaphors which have become powerless to affect the senses..." ('On Truth and Falsity in Their Ultramoral Sense.' (1873. repr 1911: 180 quoted in Introduction to *Philosophical Perspectives on Metaphor* ed. M. Johnson 1980: 16)

9) Conclusion

The 'metaphormania' that started in earnest in 1977 is still with us, and I suspect that the production of a thesaurus of metaphor utilising and enlarging upon the scheme first laid down by Lakoff and Johnson will be the beacon that will light the highway of further research.

I have tried in this chapter to illustrate ways in which Shelley's phrase "vitally metaphorical" is still very much an apt expression to apply to metaphor in the late twentieth century. I should however like the last word to rest with another poet, William Blake, whose central tenet is:

"Without contraries is no progression"[4]

My discussion of metaphor has inevitably brought in many such "contraries". First there are the contrary academic systems of linguistics, psychology, philosophy, literary criticism and computational sciences, all viewing metaphor from their particular point of view. Then there are the contrary areas of life that are affected by metaphoric thinking, such as science, art, education, media, as well as ordinary everyday discourse.

Finally there are the contraries that work within the metaphoric process itself, those of cognition, imagination, and feeling. "Contraries" never 'negate' or obliterate each other according to Blake, and I think that this can be seen to be the case with metaphors; each different area of life and thought is enriched by the dynamic differences engendered through the metaphoric process.

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NOTES

1 (p4) The common characteristics shared by the tenor (receptor) and vehicle (donor) of a metaphor are called the ground of the metaphor. Verbrugge and McCarrell (1977) devised a series of experiments to prove that the unexpressed linguistic ground of a metaphor may comprise not only attributional correspondences between two similar objects or concepts, but also similarity in the relations obtaining between *dissimilar* objects such as warts/billboards tree trunks/straws.

e.g. "Billboards are warts on the landscape."

"Tree trunks are straws for thirsty leaves and branches."

The notion of analogous relations between dissimilar objects or concepts is more fully examined in chapter 3 of this thesis.

2 (p23) Commentators disagree on whether models and metaphors are interchangeable. I take it that a model is the equivalent of a 'conceptual metaphor' (Lakoff & Johnson 1980) or a 'metaphor theme' (Black 1979). Just as Lakoff & Turner (1987) suggest that a Specific Level Metaphor may create many lower specific metaphors so Black avers that certain metaphors may involve a number of subordinate metaphors among their implications. They normally belong to the same field of discourse so they mutually reinforce each other.

Martin & Harre' (1982), using the model of fluid to explicate electrical energy, speak of how:

"The model 'spins off', as it were, a number of metaphorical terms (flow, quantity of electricity, condenser, resistance, and so on) which we apply in formulating electrical theory, but clearly without the intention of a point-by-point comparison between liquids and their behaviour, and electrical energy. So models and metaphors may be closely linked; we can have the latter when we speak on the basis of the former." (1982: 100)

3 (p44) Johnson uses "canonical" to describe ordinary descriptive reference such as one might find as a lexical entry in a dictionary, and "noncanonical" for the newly rearranged groupings that fit into no previous conceptual schemes and have an infinite set of meaning possibilities.

4 (p47) This tenet comes from Blake's *The Marriage of Heaven and Hell* (1790-93) Part II, in *Blake: The Complete Poems* (1971: 105) He coined this phrase in direct opposition to that of the Swedish philosopher and scientist Emanuel Swedenborg (1688-1772);

"without equilibrium there is neither action nor reaction."

CHAPTER 2

FIGURATIVE TRANSFER & PHONAESTHETIC ELEMENTS IN THE STUN GROUP OF WORDS

1) Transfer from Physical to Mental Sense

On examining the words in section 375, 'Physical Insensibility' of the *Historical Thesaurus of English*, a group of words centred on the notion of stun soon emerged. These items all contained the idea of a temporary loss of physical sensation and/or faculties. This physical state was the effect of a physical assault, an accident (e.g. a fall), or due to the action of the cold or some type of numbing agency such as anaesthetics. On the other hand such a condition could also be caused by a mental shock of some sort, and in this case the semantic force of the stun word seemed to attach to the mental cause rather than to the physical effect. For this reason these words were reclassified under various headings such as 854 'Fear' or 825 'Sorrow'; but the great majority of such mental stun words were put into section 864 'Wonder', and this seemed correct as section 864 already contained many similar words. In these cases the words expressed the notion of being stunned and amazed with wonder or astonishment, e.g. *agape* adv., *slack-jawed* adj. & *breathless* adj. where the ensuing physical condition enables one to infer the primary mental cause.

Such physical reactions to mental stimuli are many and various and describe the whole range of emotions including wonder, e.g. *tremble* v. (rage, fear, joy); *swell* v. (pride, anger); *blush* v. (shame, indignation, shyness). In each case the word would be classified in the section corresponding to the causal mental sense. Some words describing

bodily changes can only be experienced subjectively. e.g. *tingling ears/cheeks* (indignation, anger, shame); others describe observable gestures such as *strut* v. (pride); *flush* v. (anger or excitement); *pale* v. (fear).

This semantic switch from physical to mental is a type of metaphorical transfer which is commonly found in expressing emotions and mental feelings and is widespread throughout section 864. Groups of words expressing this type of figurative transfer from physical to mental feeling are examined by C.D. Buck (1949: 1085-1086, 1093), and Hans Kurath (1921: 3-5, 19-52).

A close examination of the word stun led in fact to a fascinating web of words all initially deriving from the French loan word *astone/astun* of which stun is the aphetic form. In the following chapter I hope to explore the various semantic areas into which the stun group of words has extended in both the physical and mental senses. In addition, the form history of certain central verbs in the group will be examined and finally the phonaesthetic influences at work within the group will be investigated.

TABLE 1 (p96) illustrates the ten verb forms all deriving from *astone*. Many variants are due to aphetic forms. i.e. where an initial vowel has been discarded to form a separate verb, e.g. *Astun - stun, astony - stony, astonish - stonish* and *astound - stound*. Only two verbs in the group, *stoyne* and *stonish*, do not display both physical and mental senses and these two mental sense verbs were both very short-lived, dating *c*1450-1563 and 1470-1612 respectively. In most cases, with the exception of *stoun* and *stound*, the

physical and mental senses are identical or very close in their initial dates, suggesting either a rapid metaphorical transfer from the physical to the mental senses, or a borrowing of the transferred-figurative sense direct from the French. Godefroy (1884), the nineteenth century lexicographer of mediaeval French, gives both *effrayer* 'to frighten' and *s'effrayer* 'to be frightened' as senses of *estoner*. The original root of *astone* is Latin **ex-tonāre* 'to thunder out' (cf. Classical Latin *attonāre* 'to strike with a thunderbolt'). From Latin it passed into OF. *estone-r, estuner, estouner* (now étonner), and thence to *astone* and the stun group of verbs with the meaning 'strike senseless' 'stupefy' 'shock' 'astonish'.

From TABLE I it can be seen that the verb stun is of central importance as it alone retains both the physical and mental senses from 1300 to the present date. The other verbs in the group have either become obsolete or have narrowed to purely mental senses, *astonish, astound*. It is for this reason that I refer to this group as the stun group of verbs, or in a wider context to stun words.

2) Physical Senses of the Stun Group of Verbs

2a) Stun as Resound

The OED has the following note on the verb stun:

"It has been usual to regard this *vb* as representing OE. *stunian*, to resound: but the sense differs essentially, and the OE. *vb app.* did not survive into ME."

It is interesting that Bosworth-Toller's *Dictionary of Anglo Saxon* (published in 1898 so almost contemporary with the OED) disagrees on this point. Bosworth-Toller split the sense of *stunian* into:

1) To crash, make a loud noise.

2) To strike with a loud sound, crash, clash.

The example given for sense 2 is: Þa weard stearc storm gelāc; stunede sīð brūne ȳð wiþ ōðre." "one dark wave dashed against the other" *Met.* 26, 29, 14c. Bosworth-Toller adds in parentheses: "(Later the word means *to confound, astonish, stupefy.*)" To illustrate this change Bosworth-Toller quotes from *Sir Gawain & the Green Knight* 301:

"If he him stowned vpon fyrst, stiller were þanne alle þe heredman."

The OED and glosses of *S.G.G.K.* would disagree with Bosworth-Toller here, attributing *stowned* to an aphetic form of the French loan *astone* However, Bosworth-Toller's interpretation does raise the point that the OE verb contained semantic components of both sound and *movement* in sense 2 of the verb. The notion of 'striking' or 'dashing' against as opposed to merely 'resounding' (as suggested in the OED) is quite often expressed by words with initial ST- such as *strike, stub, stab,* etc. (cf. Chapter 2:4a) In such cases the initial consonant cluster is considered to carry a semantic force in its own right, and such groups of consonants are now called phonaesthemes, a word first coined by J.R. Firth (1930). Taking it that initial ST- is such a phonaestheme, it is interesting to look at the list of verbs occurring in the OED that express stun with noise. (see LIST 1) Out of 20 citations 16 have initial ST- while only 4 have initial AST-. These aphetic forms

of the original *astone/astun* are similar in form to OE. *stunian* and would also have been similar in pronunciation /u/. It could be conjectured therefore that the 'striking' against component exhibited in sense 2 of *stunian* conflated with a similar component contained in the 16 ST-verbs in LIST 1, that of hitting against or assailing the eardrums. In short there could have been a conflation of ST- phonaesthemes exhibiting a similar semantic force rather than a case of the simple obsolescence of *stunian* as suggested in the OED. If such a conflation did take place one might expect more examples of the verb stun than any other as it is nearest in form; and this is the case, for as can be seen from LIST 1 stun has 8 references or half the entire ST- group of citations. However it must be pointed out that the OED does carry the following warning note to the verb *astone*

"The nature of its relation to STUN is as yet doubtful."

I prefer to consider that coalescence took place between the Germanic *stunian* and the Romance *astun* caused in part by phonaesthetic pressure. Bosworth-Toller suggests in the notes on *stunian* that *stound* - a northern word 'to beat a drum' (Halliwell 1847) - be considered a cognate, and I take it that he is referring to sense 2, 'to beat, crash against with a loud noise.' Thus here we see a double case of the ST- phonaestheme in the sense that a crashing or dashing *against* produces the noise and the noise in turn crashes against or assails the eardrums. The notions of movement, crashing against and the narrower sense of 'attack' could all be considered present here.

This small sub-section of the stun group, stun with noise, comprises a part of

section 375 of the *Historical Thesaurus* (Physical Insensibility) and should be cross-referred to category 400 (Loudness).

2b) Stun as Induce Numbness, Anaesthetize

As well as carrying the idea of movement, words with initial ST- also carry the notion of 'rigidity' 'immobility', and this 'rigid' phonaestheme can be seen working in stun words that express the notion of numbness or paralysis. Most of the verbs in LIST 2 (p104) are concerned with numbing a part of the body rather than numbing the senses overall, and this is the case with the two earliest citations of the verb *stony* (1382 & 1398). The next relevant citation occurs in the verb *astonish*, (1550), a later French loan, but once again it refers to a local anaesthetic effect. Words available outwith the stun group to express the notion 'induce numbness' are: *dead* v.tr. used by Chaucer *c*1384; *benumb* ppl.adj. 1393 'to be benome(n) the power of one's hands' (the verb *benumb* does not appear until 1530); *numb* ppl.adj. *c*1440 (again the verb *numb* does not appear until 1551). The Latinate medical term *obtund* v. appears *c*1400 and lasts until 1872. This word however is not widely used and it seems to be the advent of the verb *stupefy* in 1600 that begins to exert a push-chain pressure on the stun group, the final recording appearing under *stony* in 1684. *Stupefy*, like *numb* and *benumb* before it, appears first as the past participle *stupefact* 1590, and this can be seen in LIST 2. "The senses be astonied and stupefact by cooling things." (1590) To the sixteenth and seventeenth century medical mind such a verb, so obviously coming from the Latin, would probably have seemed far more apt and 'learned' than the by now seemingly very English *stony*. In addition *stupefy* could rival stun words

as it contains the ST- rigid phonaestheme, therefore carrying a similar semantic force. Later, *opiate* 1762 and *anaesthetize* 1848 appear in this sense and take over the field of clinically induced numbing, while the native *numb* and *benumb* are retained to express a natural numbing by climate or accidental pressure on a nerve.

These stun words would at present be classified in the *Historical Thesaurus* in category 375 'Physical Insensibility' under the section 'Numbness', and where relevant cross referred to
658 'Remedy'.

2c) Stun as set the teeth on edge

An interesting subsection on physical numbness is the use of the verbs *astony* and *astonish* to express the notion "setting on edge of the teeth."

1388) WYCLIF *Ecclus.* xxx 10
"Thi teeth schulen be astonyed."
1388) WYCLIF *Amos* IV 6
"Y gaf to ȝou astonying (?egging) of teeth in all ȝoure cities."
1656) RIDGLEY *Pract. Physic* 321
"Teeth astonished. The cause is a sowre tast. The cure: Purslane chewed."
1616) SURFL. & MARKH. *Country Farm* 176
"Purcelane eaten doth cure the roughness and astonishment of the teeth."

The OED gives Johnson's (1755) definition for 'To set (a person's) teeth on edge', namely, "to cause an unpleasant tingling in the teeth." It seems that from 'being dulled and blunted', the meaning has moved across to the idea of 'tingling', an almost opposite notion. However the OED acknowledges this difficulty in the following note:

"It is not quite sure what is the precise notion originally expressed in this phrase. The earliest expression was *to edge the teeth*; in the passage *Ezek.* XVIii, 2, the Vulgate has *obstupescere* 'to be benumbed'."

I think that a clue to this puzzle might appear if the King James Version of 1611 is quoted in full from *Amos* IV, 6:

"I also have given you cleanness of teeth in all your cities, and want of bread in all your places."

The overriding sense here then is one of hunger, the King James Version giving 'cleanness' for *astonying*. The idea of the teeth being 'clean' or 'cold' is present in the phrase 'To have the teeth cold' or 'To have cold at the teeth' as illustrated by the following two quotations from Caxton's *Fables of Aesop* II, xv;

a1484 "Suche weren fayre gownes and fayr gyrdels of gold that haue theyr teeth cold at home."

"He that worketh not ... shal haue oft at his teeth grete cold."

The separate ideas of cold and sourness blunting the teeth, and cold teeth representing famine and mental pain, seem to have become overlapped and blurred and perhaps this dates back initially to the original Vulgate gloss of *obstupescere* for *Ezek.* XVIII, 2, which reads in the King James Version:
"The fathers have eaten sour grapes, and the childrens' teeth are set on edge."

The earlier 1382 version in Wyclif also uses the phrase "wexen on egge" and sixteen years later we find the following quotation from Trevisa.

1398 TREVISA *Barth. De P.R.* XVII, clxxii, (1495) 723:
"A grene grape greueth the rotes and synewes of the teeth wyth colde soo that they make the teeth an egge."

Finally I would suggest that the notion of teeth being set on edge could refer to the 'grin' or 'grimace' of pain where the teeth are clamped together 'on edge', i.e. with the edges meeting together. Whether the 'grin' is caused by too much cold or sourness, or extreme hunger and mental pain or anguish, the expression is the same; and indeed we still use the phrase 'teeth on edge' to this day to indicate both physical pain and mental discomfort. Such a 'mental' cause of the teeth being set on edge could be an unpleasant sound, and Shakespeare gives us an example of this usage:

1596 *1 Hen. IV.* III. i. 133

"That would set my teeth nothing on edge,

Nothing so much as mincing Poetrie."

In this quotation Hotspur's "That" refers to "a brazen canstick turn'd, Or a dry wheel grate on the axle-tree." Here, as with the Biblical mental anguish, the figurative transfer from the physical effect to the mental cause can be detected. To such a man as Shakespeare "mincing Poetrie" would have caused mental pain which in turn sets the teeth on edge. Whether today we would describe the feeling that follows a physical grating or rasping sound as numbing or tingling of the teeth is a matter of our own subjective experience. Once again however I feel that the pained expression of clenching the teeth together or 'on edge' is really at the basis of the idiom.

These words form a small subsection of 'numbness' and should be cross-referred with Cold 380 or Sourness 393. An example such as Shakespeare's should be classified both in Stridor 407 and Mental Pain 827.

2d) Stun as Dazing of the Eyes

There are only two examples of stun words used in this sense, and those are isolated and never took over from the existing verbs, *Daswen* 1382-1496 & *Daze* c1386-1635, 'to be or become dazzled', and *Daze* tr. *a*1529-- 'To dazzle with excess of light or brilliance.' The quotation from Chaucer refers to a physical dazzling:

1385 CHAUCER *L.G.W.* (MS Gg Camb.) 164

"His face schon so bryhte. That with the glem a-stonede was the syhte."

The second quotation from Wyclif, however, suggests a *mental* condition:

1382 WYCLIF *Prov.* xvi, 30

"[He] that with stonezid ezen (1388 izen astoyned); [Vulg. *attonitus oculis*] thenketh shreude thingis."

The King James Version reads:

"He shutteth his eyes to devise froward things."

The context here is that of a violent, morally insensible man with eyes spiritually shut who devises shrewd or cunning schemes to lead his neighbour astray.
In this sense "*stonezid ezen*" equates with 'stonied heart' in the following quotation:

1590 FENNE *Frutes Hecubaes Mishaps* Cc 4b

"What stonied heart ... would this not make to melt?"

In this case, however, the verb has derived from the word *stone* and is not therefore one of the stun group. Nevertheless, the 'rigid' ST- phonaestheme is working

in both words, so that they would both be classified in Mental Insensibility 820 in the section 'Moral Insensibility'. Chaucer's more straightforward use of *a-stonede* would be classified in Imperfect Vision 440 in the *Historical Thesaurus*.

3) Mental Senses of Stun Verbs

3a) Loss of Variants

The stunned condition can be produced by a mental shock, surprise, fear, wonder, or some other deep emotion such as sorrow or joy. From TABLE 1 it is clear that all the stun verbs developed mental senses, although many of these senses became obsolete by the end of the seventeenth century. In the year 1600 seven out of the ten stun verbs retain their mental sense, only the unexplained variant *stoyne* becoming obsolete prior to this date in 1563. However by 1700 there remain only central *stun astonish* and *astound* as full verb forms, *astony* surviving only as a past participle. Therefore during the seventeenth century six verb forms are lost, namely: *stonish* 1612, *stoun* 1631, *astony* 1646, *astone* *a*1677, *stony* 1688, and *stound* 1689. (*stound* was recorded in the East Anglian dialect until *a*1825). A similar process occurred in the physical senses also so that the number of verbs in 1600 was six but had reduced to two full verb forms and one past participle form by the year 1700. The disappearance of so many mental senses may have been aided by the appearance of the later development *astonish* 1513 and the full verb form of *astound* 1634, setting up a push-chain effect. It would seem that *stun* and astound now carry a stronger semantic force than *astonish* which has weakened. (see Gustaf Stern (1931: 398-9)

Perhaps it is more useful to the language as a whole to have weakened forms that can be qualified by degree adverbs to express different degrees of wonder, e.g. 'mildly astonished', 'quite astonished', 'greatly astonished' etc. One cannot to this day be 'mildly astounded' although perhaps it is possible to be mildly stunned in the physical sense.

As verbs expressing the idea 'to cause a state of wonder' weaken, so new verbs are brought in from time to time to express the original, more forceful, idea. Such verbs may be observed in Wonder, section 864 of the *Historical Thesaurus: thunderstrike* 1613, *surprise* 1655, *petrify* 1771, *flabbergast* 1772, *take a person's breath away* 1864, *beat all, anything* 1839, *stupend* 1904-1927 (coined by George Bernard Shaw).

3b) Development of Astound

The OED states that the past participle adjective *astound* is:

"a phonetic development of ASTONED *astun'd*, ME. (*astuned, astund*) by lengthening and subsequent dipthongizing of the *u*, as happened in *bound, found, ground, round*, OE. *bunden, funden, grund*, OF. *rond*. The result was to dissociate *astund, astound*, from *astone, astun*, and to make it appear as an independent adjective."

The adjectival form dates until 1881 in the OED, but the two final quotations (1810 & 1881) may well be in archaic register as used by the poets Scott and Rossetti:

1810 SCOTT *Lady of the L.*

"Ellen, dizzy and astound

As sudden ruin yawned around."

1881 ROSSETTI *Bal. & Son.* 126

"Astound of the fearful sight."

The recording immediately prior to these dates is 1633. P. FLETCHER *Purple Isle* XII, xi:

"Earth astound, Bids dogs with ouls give warning."

The OED gives two possibilities for the formation of the verb *astound* 1634 -

"... either by treating it as a simple adjective and forming a factitive vb. on it, as in *round, to round,* or by taking it as the contracted form of a *pa. pple. astounded,* which implied a vb. *to astound.* (cf. ME. *send = sended pa. pple.* of SEND v.)

The OED favours the latter theory due to the early appearance of the -ed past participle.

*c*1400 *Destr. Troy* XXII 9171

"With langur of lust and of loue hote,

He was stithly astondid, stird into þoght."

In addition the OED notes that the earlier instance of the verb shows *astound* as (contracted) past tense.

1600 FAIRFAX *Tasso* IX, xxiii

"No weapon on his hard'ned helmet bit, No puissant stroke his senses once astound."

The distinctive verb *astound* together with the equally easy to recognise *astonish* have, together with central *stun*, come to be important words to express the notion of inducing a stunned mental state. The adoption of words which are more easily distinguishable than variants of the original *astone/astun*, but which still contain the important ST- phonaestheme, brought about a stabilisation of the lexis in this particular group of words.

Before leaving the verb *astound* it is worth mentioning another factor that may have been at work in the development of this word. H. Marchand (1969) speaks of word formation of the type *ablaze*, and notes that the a- prefix goes back to the OE. preposition *an/on*, which is attached on the basis of a prepositional relation to substantives, adjectives, and verbs, and conveys the meaning "in a state or position of". (1969: 139-140) The verb *stound* intr. 'to be bewildered or at a loss' is first recorded in 1531, while the noun *stound* 'a state of stupefaction or amazement' dates from 1567-1859. The close datings of these two words suggest that either (or both) forms could have been used to help reinforce the form *astound* p.pl. or p.pl.a. (mental sense) according to the *ablaze* type formation.

Two quotations by Spenser appear in the OED for the year 1596 under the heading *astound ppl. a.* The first appears under the definition 'Stunned, stupefied, *Obs.*'

1596 SPENSER *F.Q.* I, ix, 35

"His hollow eyes Lookt deadly dull, and stared as astound."

The second appears under 'Confounded, distracted; amazed; astounded. *Arch.*'

1596 SPENSER *F.Q.* I, viii, 5

"With staring countenance as one astownd."

Either or both of these examples of astound could have been formed on the noun stound 1567-1859, or as a deverbal coinage on the intransitive verb stound 1531. The same reasoning could be applied to the 1600 FAIRFAX and 1633 P. FLETCHER quotations above, but even more so to the 1810 quotation from SCOTT and 1881 from ROSSETTI. It is probable, as already observed, that these two nineteenth century poets were working in an archaic register, but it is also possible that the *a*blaze type of formation was at work here.

J.H. Neumann, writing on the number of *a*blaze type coinages appearing in the work of nineteenth century poets, remarks:

"Of the 270 main words listed in the Oxford Dictionary as clearly derived from an older *an* plus a substantive or verbal form, or from an obvious analogical creation, no less than 110 occur for the first time in the nineteenth century." (1943: 280)

Perhaps therefore Scott and Rossetti felt that they were coining a new poetic form

rather than reviving an archaic one. The last recorded instance of the noun stound occurs in 1859, quite late enough to have influenced the Rossetti quotation. A gap in examples of recordings of *astound* ppl. a. between 1633-1810 is interesting, as a similar gap is present for the verb *astound* from 1642-1837 and astounded ppl. a. between 1596-1810. Strangely, no citations appear for any form of this verb in the eighteenth century. Neumann notes that few eighteenth century poets used the *ablaze* type of formation and he reminds us that the OED remarks on the "relative paucity of eighteenth century illustrations of these words in literature.", concluding that "this is due to the temper of the period, which was distinctly unfriendly to archaic, dialectal, and all 'irregular' forms of speech." (ibid.: 281)
(One should also point out here that the OED is generally weak in 18thC citations).

Neumann quotes Samuel Pegge (The Younger), a nineteenth century linguist who produced works on eighteenth century anecdotes and provincial glosses. Pegge regards *ablaze* type words as vulgarisms, - "strong Londonisms" which "extend southward of the metropolis." (Neumann: 281)

The fact that *astound* has survived to date as a commonly used verb perhaps attests to its currency in the spoken language of the eighteenth century, even though it would appear that would-be 'proper' writers eschewed this verb in all its forms, perhaps under the mistaken assumption that it was formed like *ablaze* on a- plus the noun stound.

4) Phonaesthetic Influence

4a) Alliteration

Hans Marchand in his book on word-formation states:

"/st/ is an old I.E. symbol that has formed many words with the basic idea 'stand' and 'step' which are common Indo-European property". (1969: 408)

When, therefore, the stun group of verbs entered the language from French, there were copious words of Germanic origin already present with initial ST-. Many of these words expressed movement, especially movement to attack. The following verbs are recorded in 1300 in the OED:

stick < OE. *stician, sting* < OE. *stingan* ON. *stinga, strike* < OE. *strican, (be)strip* < OE. *be-strypan* 'to plunder, despoil.'

A late recording is *stab* < OE. *stub(b),* ON. *stubb-r* 1530, while a twentieth century adoption is *strafe (straff)* < German Phrase *Gott strafe England* 'God punish England' 1915, and this of course narrowed to mean attack by machine-gun fire, especially from low-flying aircraft.

All these ST- verbs express the 'attack' phonaestheme as they convey the sense of bodily force exerted in a physical attack, and I would now like to contrast these verbs with stun which expresses both physical attack and rigid states. It is the peculiarity of the stun group to be able to carry both types of phonaestheme simultaneously in one word. For

example if one *stings* or *stabs*, the attack phonaestheme is operating, and if one is *stung* or *stabbed* still only the attack phonaestheme is present, albeit that the verb is now in its passive form. If, however, one is stunned the ST- phonaestheme concurrently expresses both attack (CAUSE) and rigid condition (EFFECT). When both senses of the ST- phonaestheme are simultaneously working in one word I choose to call this a DOUBLE PHONAESTHEME.

The *stun* group alone then was capable of expressing both cause and effect, with the exception of the verb *stagger* (See Conclusion). This was not only useful for semantic purposes but was particularly useful in the fourteenth and early fifteenth centuries during the time of the Alliterative Revival of English poetry. The widespread ST- phonaestheme alliterated with the variants of the *stun* group and the mechanism of the double phonaestheme proved invaluable in the context of tales of romance and knightly chivalry, where stories centred on battles were commonplace, together with the attendant attack and consequent stun or rigidity.

I feel that ultimately this is why so many variants of the stun group were extant during this period. The double ability of this group both to alliterate easily with native words (and with each other) and to carry the resonance of both attack and rigidity in this double phonaestheme allowed the stun group to proliferate widely in variant and aphetic forms, which proved useful too for purposes of metre during the period of the Alliterative Revival.

I should like to cite a number of alliterative quotations taken from the OED where I feel that both attack and rigid phonaesthemes are working in the same (underlined) word, i.e. the double phonaestheme.

PHYSICAL STUN

STONY. *v.tr.* 1330 R. BRUNNE *Chron. Wace* (Rolls) 12377

"Arthur was stoneyd, stakered, & stynt, But ȝet fel he noght for þat dynt."

Morte Arth. 1435 (See Stotay(e) v.intr.)

"Bot ȝitt oure stale one a strenghe stotais a lytille, Alle to-stonayede with þe strokes of þe sterne knightez."

STOYNE. *v.intr.* 'To be stunned' *c*1400 *Destr. Troy* 7431

"Ector for þe stithe stroke, stoynt no thyng."

STUN. *v.tr.* *c*1420 *Avow. Arth.* xiii

"His stode was stonet, starke ded."

STOUND *v.tr.* *a*1420 *Aunters of Arthur* xlvii 602 (Douce MS.)

"The knighte of corage was cruel and kene, And withe a stele bronde þat sturne oft stonded."

MENTAL STUN

STONY. *v.tr.* 1399 LANGL *Rich. Redeles*

"Þus þe derid hem vnduly ..., And stonyed hem with stormes þat stynted neuere."

STONISH. *v.tr.* *c*1470 *Rauf Coilȝear* 175

"For I am stonischit at this straik, that hes me thus steird."

STOUN. *v.tr.* 13... *E.E. Allit. P.* C73

"When þat steuen was stynt, þat stowned his mynde."

4b) Phonaesthetic Pressure

Professor Michael Samuels states the following concerning the working of phonaesthemes:

"... the validity of a phonaestheme is, in the first instance, contextual only : if it 'fits' the meaning of the word in which it occurs, it reinforces the meaning, and, conversely the more words in which this occurs, the more its meaning is strengthened; ... (1979: 46)

As Marchand notes above, the ST- phonaestheme is "common Indo-European property" and so the power of attraction of this group would have been considerable even without the added value of this phonaestheme for alliterative effect. A particularly interesting example of phonaesthetic pressure occurs in the noun *stound*. This Germanic noun carried the meaning 'a short time, a moment' (OE. *stund*) *a*1000-1838 (sense 1 1). It then passed contextually to mean 'a hard time, a time of trial or pain' *a*1000-1590 (12a), and hence to 'a sharp pain, a pang; a fierce attack; a shock, a thrill of delight' *a*1300-1879 (12b). The notion of time of pain or pain itself draws *stound* into the group already mentioned that express the attack ST- phonaestheme, *stick, sting, strike, strip*. As Samuels and the OED state the change in meaning is "contextual".

The rigid ST- phonaestheme is absent in this sense of *stound* as the faculties, far from being stunned, are experiencing great pain, and a similar sense can be observed in the related Gmc. verb *stound*; v1. 'To affect with a stound or pang: to cause great pain to.'

*c*1500–1848. In the French loan verb from the *Stun* group however, we can see both attack and rigid ST- phonaesthemes present: *stound* v.2. 'To stun as with a blow; to stupefy, benumb; to stupefy with astonishment, bewilder' *a*1300–*a*1825.

The Romance noun *stound* 2 'A state of stupefaction or amazement' is of a later date, 1567–1859. The OED gives the following etymological note on this noun:

"*App. f.* STOUND v.2 but perhaps a use of STOUND *sb*1 2b, modified by association with the verb." (see below)

So here we see the possibility of a Germanic noun being influenced by a French loan verb both of which share the pervasive ST- phonaestheme so common in all Indo-European languages. It seems probable that *stound sb* was made on its related verb, but if, as the OED suggests, there is a possibility that this noun is a modification of *stound* 1 2b, I would argue that phonaesthetic pressure as well as semantic forces brought this about.

Below are listed the definitions from the OED of *stound sb* (noun) 12b, *stound sb*2 and *stound* v.2.

*STOUND sb*1 2b 'A sharp pain, a pang; a fierce attack; a shock; a thrill of delight.' *c*1300–1878

*STOUND sb.*2 'A state of stupefaction or amazement' 1567-1859

STOUND v.2 'To stun as with a blow; to stupefy, benumb; to stupefy with astonishment.' *a*1300-*a*1825.

Most of the quotations in *stound sb.*1 2b refer either to physical pain or to physical blows or attacks that will cause physical pain. The attack ST- phonaestheme is obviously present in these cases but the rigid ST- phonaestheme is absent as argued above. However those quotations which refer to mental shock or thrill of delight could be said to induce a stunned or entranced mental state parallel with that of stupefaction or amazement as the following quotations illustrate:

*c*1550 ROLLAND *Crt. Venus* I. 641

"As he that said, to his heart straik ane stound."

1788 BURNS *To the Weavers gin ye go* 16.

"But every shot and every knock, My heart it gee a stoun."

1827 J. WILSON *Noctes Ambr.* Wks. 1855 I 355

"My heart has gien a sudden stoun o' uncommunicable delicht."

Such figurative transfers denoting emotional shocks and thrills that cause mental stupefaction share senses with *Stound v.*2, 'to stupefy with astonishment'. These semantic similarities, I would suggest, are reinforced by the presence of the rigid ST- phonaestheme as seen in the three quotations above. In this way then the stun group verb could have

influenced the Germanic noun *stound*[1] 2b both semantically and phonaesthetically, for the contextual environment of mental stupefaction is present in both cases. (For more examples of phonaesthetic pressure causing meaning change see Ch.5, Section 3).

Just as a mental shock or thrill could cause a stupefied or amazed condition so could a loud noise. Yet another extension took place in *stound sb.*[1] in the form of *stound sb.*[1] 2c 'Roar, violent noise' 1627-1837.

1627 DRAYTON *Nymphidia* liv,
"By the Thunders dreadfull stound."

Here we see the attack ST- phonaestheme at work 'assailing' the eardrums (cf. 2:2a), and an earlier seventeenth century quotation from *stound sb.* 2 'a state of stupefaction of amazement' gives us an example of the rigid ST- phonaestheme operating in a similar semantic context.

1610 FLETCHER *Faith. Shep.* II ii (1634) D,
"Whilst the sound Breakes against heaven, and drives into a stound the amazed Shepherd."

Here we seem to have come full circle right back to the Latin root of the stun group **ex-tonĭre*, but the primary idea of being stupefied by Jupiter's thunderbolts has ramified into many other forms of physical and mental stunning as I hope that this chapter

has demonstrated.

4c) Double Phonaestheme

The idea of formally identical phonaesthemes working in different lexical groups with different semantic force is not new and has already been discussed by several linguists. Leonard Bloomfield claimed that one can identify in English "a system of initial and final root-forming morphemes of vague signification", and he cites the following:

sn- 'break noise': sniff (snuff) snore, snot, snite.

sn- 'quick separation or movement': snap, (snip) snatch, (snitch).

sn- 'creep': snake, snail, sneak, snoop."

(1935: 245)

Samuels cites sl- as expressing 'slippery' or 'falling' and the closely related 'inactive' or 'degenerate' or 'morally worthless' phonaestheme; while a separate group require the value 'fast cutting or striking movement.' He states that a phonaestheme "may have two or more separate values which are ... contextually determined," and points out that in the case of the sl- phonaestheme they developed from separate roots containing the meanings 'strike' and 'sleep' in Germanic, and these he calls "homonymous phonaesthemes". (1979: 46)

Like Samuels' homonymous phonaestheme the ST- phonaestheme must be looked at *in context* to see whether it is working as a single or double phonaestheme.

1634 MILTON *Comus* 210

"These thoughts may startle well, but not astound the virtuous mind."

Here the context gives the clue that startle means 'shocks' (mentally), and therefore exhibits a use of the attack ST- phonaestheme, but does not contain the semantic force of stupefaction, therefore does not use the rigid ST- phonaestheme. Astound on the other hand is using both phonaesthemes to express a mental shock plus the ensuing state of stupefaction, and so is an example of the Double Phonaestheme. Another poetic example is the following quotation from Elizabeth Barrett Browning.

1850 MRS. BROWNING I 195

"She stares at the wound where it gapes and astonies."

Mrs. Browning here has revived the archaic verb *astony* in a new intransitive form which according to the OED carries the meaning 'to be astounded'. This is in accord with the pun on gapes and would therefore be an example of the rigid ST- phonaestheme. I would suggest that in addition Mrs. Browning intended this verb to be understood in the transitive sense of astounding or shocking any would-be observer, thereby using the attack ST- phonaestheme, so I would argue that this too is an example of the double phonaestheme.

Dwight L. Bolinger (1965), in his chapter 'Rime, Assonance, and Morpheme Analysis', isolates the ST- phonaestheme as meaning arrest, citing: 'stop, stay, still, steady, staunch, stall, stump, stick (at).' He points out that this phonaestheme is almost

equally common in words having the opposite sense: "stimulate, sting, stir, start, startle," and adds "to suit his taste the analyst might find morphemes here, or just sub-morpheme differentials." (1965: 223)

A discussion of morpheme analysis is beyond the scope of this thesis, but I quote Bolinger here because he points out that the ST- phonaestheme expresses the *opposite* notions of movement and arrest. I consider that the ST- phonaestheme expresses attacking movement i.e. 'attack' and therefore constitutes a subset of the more general ST- movement. Likewise the ST- phonaestheme expresses the rigid condition of immobility i.e. 'rigid' thus forming a subset of the general arrest phonaestheme as classified by Bolinger above. As this chapter has been concerned with the stun group of words I have been concentrating on these subsets rather than the wider ST- phonaestheme as a whole.

I would like to re-emphasise that it is my opinion that it is the peculiarity of the stun group of words that they contain both subset phonaesthemes *simultaneously* in the same word. It is because of this peculiarity, namely the power to express cause and effect simultaneously in one word, that I call ST- a Double Phonaestheme.

It may be thought that this double phonaestheme is simply a form of active and passive mood and therefore present in many transitive verbs throughout the lexis.

If we take some transitive verbs in the same semantic field e.g. shock, shake, smite, attack, surprise, move etc., we can form passive clauses such as 'I was shocked' etc. The

sense indicates that a physical or mental attack of some sort has been sustained and that subsequent to this a mental or physical state is effected. I would argue that no phonaesthetic element is working within these verbs however, as none of the initial phonemes or phoneme clusters are shared by other groups of words carrying the same semantic force. *Sh*ake, *sh*ock and *sm*ite, *sm*ack may be discounted here for most linguists would agree that more than two examples are needed to form a phonaesthetic group. In addition none of these verbs carry the specific idea of the effect of loss of faculty and ensuing immobility or rigidity.

On turning to ST- verbs in the same semantic field e.g. sting, stab, strike, we can see that only the attack ST- phonaestheme is present in clauses such as 'I was struck (by)' or 'I was stung'. The specific effect of rigidity can be conveyed only by adding adjuncts such as 'I was stung into silence', 'I was struck dumb', 'I was struck rigid', 'I was struck senseless' etc. Now if the verb stun is compared it can be seen that 'I was stunned' denotes both having been attacked physically and/or emotionally and suffering an ensuing state of loss of physical and/or mental faculty, i.e. rigidity or immobility. In the stun clauses no adjuncts are needed to convey this specific effect of rigidity as both cause and effect are inherent in the double ST- phonaestheme.

There remains one other verb that demonstrates the initial double ST- phonaestheme. 'I was staggered' conveys much the same meaning as 'I was stunned'. The verb stagger denotes a partial loss of mobility and/or mental faculty due to shock or attack. In the case of both stun and stagger no adjuncts are required to convey the specific notion of rigidity and loss of physical and mental faculty as both verbs convey this special sense by

means of the ST- double phonaestheme.

In modern speech the clause 'it's staggering' enjoys equal popularity with 'it's stunning', and this I would argue is because of the double ST- phonaestheme present in both words. The peculiar aptness of this phonaestheme is recognised by speaker and hearer alike albeit at a subliminal level, and this is why these two clauses carry a stronger semantic force than 'it's striking'.

5) Sturdy and Stout

5a) Sturdy

The curious fact that the widespread ST- phonaestheme divides almost equally into the two opposite meanings of arrest and movement was first noted by Dwight Bolinger as mentioned earlier in this chapter (see Chapter 2:4c). In discussion of the stun group of words two subcategories of phonaesthemes have been added, that of 'rigid' denoting loss of faculty and/or movement, and 'attack'. To illustrate that yet more subcategories may be added to these two I have chosen to examine two French loan words, sturdy and stout.

The word sturdy comes from OF. *estourdi* 'stunned, dazed, reckless, violent'. This definition in itself shows that the notions of arrest and movement were present in this French verb at the time of borrowing (earliest recording 1297).

In the OED the following senses of sturdy clearly convey the presence of the attack ST-phonaestheme:

II 2 'Impetuously brave, fierce in combat.' 1297-1684

2b 'Of a battle: fierce, violent.' *c*1450-1579

3 'Recklessly violent, furious, ruthless, cruel.' 1297-1589

3b 'Of waves, a stream, a storm etc. violent, rough.' 1375-1610 (1823)!

3c 'Of movement: furious. Of a blow: violent.' *c*1386-1603

It would seem that by the second half of the seventeenth century these violent movement senses (which I choose to subsume under the attack phonaestheme) had disappeared. This attack phonaestheme did persist however in the specialised sense of 5c.

5c '(With mixture of sense 7) Epithet of beggars and vagabonds who are able-bodied and apt to be violent.' 1402-1789

Upon looking up the given cross-reference of beggar we find;

1b "Sturdy beggar: an able-bodied man begging without cause, and often with violence." *c*1538-1860

Undoubtedly the attack phonaestheme is present in these two definitions as they both

include the notion of violence. However the mixture of sense 7 emphasises the idea of able-bodied.

7 'Of persons or animals: characterized by rough bodily vigour; solidly built; stalwart, strong, robust, hardy.' *c*1386-1875

So here there is a second phonaestheme operating which would form a sub-category of 'rigid' in the sense that solidly built, stalwart men can 'stand fast' or remain 'unmoved' if they so wish. Dr. Johnson in his dictionary (1755) defines one sense of sturdy as follows:

"Hardy; stout; brutal; obstinate. It is always used of men with some disagreeable idea of coarseness or rudeness."

Johnson's description could only be ascribed to men who were both physically strong and fit and prone to brutality or violence. In fact even to this day the colloquial term 'sturdy beggar' is used to refer to a man of great physical strength and build and often carries overtones of rude health combined with the solid build commonly seen in a "peasant-like" person, a sort of weakened 'Hodge' figure.

From *c*1374 sturdy also denoted strength in inanimate objects.

6 'Of material things: Refractory, defiant of destructive agencies or force, strong; stout.' *c*1374-1870

This sense has survived to date with especial reference to constructions or substances that resist erosion. The citations in the OED for sense 6 include collocations such as; 'sturdy ok' *c*1374, 'sturdy wall' *c*1400, 'sturdie steele' 1600, 'sturdy construction' 1858.

A different use of the ST- phonaestheme may be seen in senses 4, 5 and 5b, where the notion of mental stubbornness or intractability is paramount. This sense would require a new category of 'rigid mental strength'.

4 'Of or with regard to countenance, speech, demeanour; stern, harsh, rough, surly.' 1297-1611

5 'Hard to manage, intractable, refractory, rebellious, disobedient.' 1300-1781

5b 'Obstinate, immovable in opinion.' 1664-1781

This mental sense of sturdy became obsolete by the close of the eighteenth century probably due to the presence of many near-synonyms e.g.: obstinate *a*1340-, stubborn *c*1386-, refractory 1613-, intractable 1545-, rebellious 1432-50-.

A jocular occurrence of sturdy used in the 'stubborn' sense is cited in 1762 as "sturdy boots" meaning an obstinate person, and this type of usage may point to a weakening of this particular mental sense of sturdy.

There occurs yet a further mental sense of sturdy as a transference from sense 7 to sense 8.

7) 'Of persons or animals: Characterized by rough or bodily vigour.' *c*1386-1875-

8) '*Transf.* Of persons, their actions and attributes: Characterized by rough mental vigour, robust in mind or character, 'downright', uncompromising.' 1775-1874-

Here in sense 8 we see an ameliorated sense of sturdy. The mental strength here is that of resolution or determination, and the collocations reflect this sense e.g. 'sturdy moralist' 1775, 'sturdy principles of integrity' 1828, 'sturdy independence' 1866, and 'sturdy good sense' 1874.

This sense of sturdy has now largely been superseded by strong, firm, steadfast or resolute. Similarly the noun sturdiness denoting "strength of character: firmness, resolution" (1675-1914) has been replaced by resolution, determination, steadfastness or by phrases such as strength of will, force of character etc.

Thus we see that the two senses of sturdy denoting mental strength form two different sub-categories; those of 'mental strength- stubborn/proud' and 'mental strength-resolute/firm'.

It is interesting to compare the development of *estourdi* in the French language with

that of sturdy in English. In 1611 Randle Cotgrave defined *estourdi* at great length as follows:

"Estourdi Dulled, amazed, astonished, dizzie-headed, or whole head seems troubled, also heedlesse, inconsiderate, unadvised, witlesse, uncircumspect, rash, retchlesse, or carelesse; and sottish, blockish, lumpish, husk-like, without life, metall, spirit; Also mallet, felled or knocked downe." (*The French and English Tongues.* 1611)

Many of these senses would have been expressed by the stun group in 1611, Cotgrave however gives only astonished, and it is noticeable that Cotgrave nowhere uses sturdy to express the meaning of the French *estourdi* in the year 1611.

The senses of sturdy utilising the impetuous attack ST- phonaestheme are mostly obsolete by 1611 with the exception of 'impetuously brave, fierce in combat' 1297-1684. Cotgrave gives the weakened 'heedlesse, inconsiderate, uncircumspect, rash, retchlesse,' which does not correlate with violent attacking action. However the notion of unconsidered witless action has persisted in French to the present day for Harrap gives this present definition:

'*étourdi* Thoughtless, scatter-brained, hare-brained, flighty, irresponsible (person); giddy (girl) foolish (answer) etc.'

The current French phrase *étourdi comme un hanneton* 'harum-scarum' is interesting for the word *hanneton* (cockchafer, may-bug) is also used in the phrase *Avoir un hanneton*

dans le plafond which equating with *Avoir une araignée* (spider) *dans le plafond* means, 'to have a screw loose, to have bats in the belfry.' Presumably to the French sensibility cockchafers and spiders, and to the English mind bats, appear to move along eccentric non-linear paths as do *étourdi* human beings.

The nineteenth century French scholar Frédéric Godefroy in his dictionary covering the period from the ninth to the fifteenth centuries records an illness in sheep and cattle that causes them to turn round and round. His definition runs as follows:

'Estourdi, s.m. tournais, avertin.
le mal est appellé avertin par d'aucuns François, et, en
Écosse, avec raison *estourdi*: (O. DE SERRES. *Th. d'agr.*, p987 éd. 1815)'

This agrees with sense 1 of sturdy in the OED.

1) 'In the primary etymological sense: Giddy, said of sheep affected with the sturdy.' 1641

The noun sturdy equating with Godefroy's *estourdi* is defined in the OED as:

'A brain-disease in sheep and cattle, which makes them turn round and round: the turnsick.
1570-1869 (See APPENDIX TO CHAPTER 2)

This is the only sense of sturdy which follows the French pattern apart from sense 2 of the noun sturdy:

2 'A name for darnel or some similar stupefying weed.' 1683-1824

A visitor to the English countryside might be forgiven for assuming that a plant called sturdy was so-named because of its sturdy growth and it is by similar wrong suppositions that false or folk-etymologies have arisen (although no such folk-etymology exists for the plant sturdy). The plant darnel has a certain stupefying effect presumably similar to that seen in sheep with the disease sturdy and so the effect is used to also define the cause. In this case the cause of the stupefying effect is physical, whereas as already discussed in this chapter (see Section 1) a physical effect can often be attributed to a mental emotional cause.

The same sort of physical transfer may be observed in the word stagger where 'the staggers' is used as a name for various diseases affecting domestic animals, a staggering gait being the observed symptom (1577-1897). The OED cites 'stagger-bush' 1847, 'staggerweed' 1855, 'stagger-grass' (no date cited). Thus in both diseases, sturdy and staggers, the ST- phonaestheme carries the semantic force of uncontrolled movement.

5b) Stout

The second French loanword that I would like to examine is the adjective stout which derives from OF. *estout* earlier *estolt estult*, 'brave, fierce, proud'. The notion of pride is very prominent in this word and the OED cites related Germanic words carrying a similar sense e.g. MHG. and Mod.G. *stolz* 'proud' ON. *stollz* MLG. *stolt* 'stately, proud' > ON. *stolt-r*.

Sense 1 in the OED gives the definition 'Proud, haughty, arrogant' *c*1315-1851. This sense equates with the second half of Godefroy's definition:

'estout. Dans la plupart des cas, *estout* exprime l'idée de bravoure avec celle d'orgeuil, mais quelquefois aussi il veut dire simplement orgeuilleux, hautain, et on le trouve opposé à humble ou à affable.'

It would seem therefore that the 'mental strength' stubborn ST- phonaestheme is operating in sense 1 of this word. In sense 3 on the other hand we find the definition: 'Valiant, brave, undaunted and vigorous in conflict and resistance' 1300-1890. This would seem to equate with the *bravoure* of the first half of Godefroy's definition. The OED notes that sense 3 was attributed chiefly to soldiers, and 'vigorous in conflict' would suggest that the attack ST- phonaestheme would be operating in conjunction with the rigid physical strength phonaestheme that we saw earlier in certain senses of sturdy.

3) 13.. *KAlis.* 869 (Laud MS.), "Nicholias of cartage Hardy man stout and sauage.".
*a*1661 Fuller *Worthies, Westmorld.* (1662) 136

"That Stout Prelate who when the Scots invaded England, ... utterly routed and ruined them."

In addition, the use of 'valiant' and 'brave' in the definition of sense 3 of this word implies the notion of <u>mental</u> resolve and determination, thus indicating the use of the rigid mental strength ST- phonaestheme.

3) 1690 LOCKE *Educ.* 96 (1693) 114

"Some Men by the unalterable Frame of their Constitutions are Stout, others Timorous."

1727 A. HAMILTON *New Acc. E. Indies* I xviii 216

"Cowards are generally stout when Dangers are at a distance and so was our General who had never seen a sword drawn in Anger."

Apart from sturdy and stout, there are many other ST- words that describe these attributes of soldiers, i.e. physical strength, attacking movements, and mental resolve and courage. We have only to think of the archaic phrase 'a stout man and true', who will strike, storm or stun an enemy, withstand an attack, staunchly make a stand, stand fast, stick to his duty, and remain steadfast, to see these various ST- phonaesthemes working. This particular sense occurs in senses 4 and 4c below.

4) 'Firm in resolve, unyielding, determined.' 1568-1815

4c) 'Of utterances or demeanour: Resolute, defiant' 1390-1868.

Sense 4b develops in a pejorative way and illustrates the stubborn phonaestheme.

4b) 'In bad sense. Obstinate, intractable, stubborn, rebellious." *c*1410-*a*1834

As with sturdy it is the notion of physical strength that has prevailed to date, and particularly the idea of the solidity of build indicative of physical power and strength, as in

sense 6 of stout.

6) 'Strong in body, powerful in build.' *c*1386-1842

This overriding notion of thickness and solidity finally produces the modern sense of stout.

12) 'Of persons: Thick in the body, often euphemistically - corpulent, fat.'

In the modern usage of stout however there does seem to be a suggestion of thickening around the waist rather than an overall obesity of fatness; and the corpulence denoted by the word stout would seem to be firmer and more rigid than the wobbly connotations that attach to the term fat. Two citations from the OED taken from a tailor's guide illustrate this idea of thickness at the waist:

12) 1856 COMPAIGN & DEVERE *Tailor's Guide Cutting* 6

"We term a man slender in the waist, if this part of the body is small compared with the size of the breast measure. He is stout when, on the contrary, the waist is large in comparison with the breast."

Ibid., "... A man is not stout because he measures so many inches, but because he is larger in the waist than the usual proportion."

The notion of strong build must have been taking over from those of pride and courage during the latter half of the eighteenth century, for it appeared necessary to differentiate between these two ideas in a quotation from sense 5b referring to the endurance of horses:

5b) 1796 J. LAWRENCE *Treat. Horses* I 196

"The term stout, in equestrian language applies invariably to the courage, not to the substance of the horse."

That it was considered necessary to make this differentiation so explicit could show that by this date the idea of thickness of body had superseded that of vigour and courage in the public consciousness.

This notion of thickness also transferred to material objects during the eighteenth century as we can see from sense 13 of stout.

13) 'Of a material object or substance; so thick as to be strong or rigid.' 1765-1907-

Interestingly the transfer to the thickness of body in liquor starts at the earlier date of 1698.

11) 'Of liquor: Having 'body' or density. Chiefly of ale or beer.' 1698-1826

The noun stout has survived to the present day and has an even earlier recorded date of 1677. Johnson (1755) refers to this noun as 'A cant name for strong beer.' It is worth comparing sturdy used in this sense. The phrase 'sturdy wine' *c*1440 (1 quot.) refers to 'Rough or harsh to the taste', reflecting the harsh connotations of sturdy discussed earlier. Nowadays if one hears reference made to a sturdy wine it means a wine of good body and probably having the 'desired' effect, therefore denoting a sense similar to that of modern

stout.

5c) Stotay

I would finally like to examine two early loan words now obsolete, both deriving from OF. *estoutoier*.

The OED gives the etymology of the intransitive verb *stotay(e)* 'to falter, totter; to come to a stand' (? *a*1400 + *a*1400) as indeterminate [? ad. OF. *estoutoier estoteier* to fall into disorder].' I choose to recognise this as the correct etymology. The noun stoteye derives from the past participle of *estoutoier* i.e. *estotie, estoutie*. In the French this means 'hardihood, audacity, bold attack' and this is reflected in the English sense of 'impetuous valour, hardihood in attack' *c*1350 + *c*1400

These words appear only in alliterative quotations and were of extremely short duration, probably being quickly considered redundant as there were other extant words carrying a similar semantic force e.g. stunned, sturdy and stout. The verb and noun stotay, stoteye demonstrate almost opposite meanings and perhaps here Godefroy is worth quoting.

'*estoutie* s. hardiesse, bravoure, audace, témérité, témérité folle, action téméraire jusqu à la folie.'

This sense of foolishness or foolhardiness does not appear to be present however in the English noun stoteye.

As we saw earlier (see Section 5b), the notion of pride is strongly present in early stout words and the meaning of the verb stotave demonstrates the culminating result of such excessive *orgueil*, namely to falter, totter and finally come to a stand.

The OED has the following note on stout:

'According to some scholars the W. Ger. word is an adoption (with remarkable development of meaning) of L. *stultus* foolish. Others regard it as native Teut., from **stult* ablaut-var. of **stelt* (? to walk stiffly): see STILT sb.'

Is the adoption from *stultus* really such a 'remarkable' development? Excessive pride is a particular form of foolishness among a certain type of warrior. There appears to be a fine dividing line between justified pride accompanied by resolute bravery (sense 3) and reckless violence. No doubt the Germanic races observed both modes of behaviour in their warriors and could therefore have taken the Latin *stultus* to express such foolhardiness which brings confusion, uncontrolled faltering and finally immobility. It is interesting also to note that the OED gives 'foolish' as well as 'proud' for MHG. *stolz*.

The fact that the *main* early sense in English was 'proud, haughty, arrogant' (and this is so whether one adopts the Latin or Germanic etymology) makes it all the more interesting that the final meanings have come to be stout in physical build or stout (strong and/or thick) with reference to man-made objects such as walls, buildings etc. A person of stout physical build would be difficult to move from a position; similarly a person with

stout mental attitudes would be difficult to move from a mental position. This analogy forms the basis for the transfer from the mental to physical fields, and is relatively unusual, for the usual format for metaphor is to describe the more abstract concept in terms of the more concrete. (see Chapter 1:2) When the adjective stout entered the written language in the above sense (1804), the words corpulent (*c*1440-) and obese (1651) were already present to express this concept. The word fat as already mentioned (see Section 5b) refers more to a blubbery corpulence and stout may have entered partly to fill a lexical gap to express a 'thick-set' type of corpulence and partly to serve as a useful euphemism for the adjective fat, as noted in the OED. Also present in 1804 were the ST- words *stocky* 'of stout and sturdy build' 1676-, and *sturdy* 'solidly built' 1705-, and these could have exerted phonaesthetic pressure to help the transference of stout from a mental to a physical attribute. Further examples of metaphorical transfers from physical to mental fields will be discussed in my concluding chapter.

I have examined sturdy and stout because they demonstrate the full range of the pervasive ST- phonaestheme. TABLE 2, which illustrates Bolinger's two broad categories of arrest/movement (see Section 4c) demonstrates just how widely these two words ranged within semantic space, covering many different senses and using many different categories of the ST- phonaestheme. For comparison I have included groups of present-day common words which also use ST-, but I would like to point out that these are examples only and are by no means a complete list.

The two types of rigid mental strength are, I think, particularly interesting as illustrating

the narrow semantic gap that separates an undesirable mental attitude such as stubborn pride and the ethically 'good' attribute of steadfast resolution. Indeed the case of stout is especially striking for this one adjective expressed both concepts from 13C-19C. I would suggest that the long semantic life of this word to express two important mental concepts which, although related, should be kept apart when making mental categories, is because of the initial ST- phonaestheme which worked so perfectly to express the rigidity present in both categories.

Perhaps because of a cultural need in the 19C to express corpulence in a euphemistic way, or perhaps because drinking porter or stout became fashionable, a transfer took place from the mental to the physical category. (see Section 5b). The physical sense of stout in build pushed out the two closely allied and possibly at times ambiguous mental meanings and has survived to date as the primary meaning of this adjective. Once again the success of this transfer depended partly on the fact that the word could join another category containing other well established ST- words such as sturdy and stocky.

6) Conclusion

In the preceding chapter I have examined the stun group of words to exemplify both polysemous transfer in the physical domain and figurative transfer from physical to mental senses. In addition, in the case of the adjectives sturdy and stout, the more unusual transfer from mental to physical sense has been observed. In all of these cases the transfer in sense

is assisted by the ST- phonaestheme. This pervasive phonaestheme, which expresses both 'movement' and 'arrest', works within the stun group by expressing the effect of either a physical or mental stun; while within the groups sturdy and stout, the ST- phonaestheme enables the formulation of many further extensions of meaning in both mental and physical domains. Analysis of sturdy and stout has illustrated that these ramifications of meaning are facilitated by further subsets of the 'attack' and 'rigid' phonaesthemes. Finally, I have tried to demonstrate the existence of a DOUBLE PHONAESTHEME peculiar to the stun group and the verb stagger, and which is still in use today. My overall aim in analysing these groups of words in this chapter has been to illustrate that extensions in meaning, and especially metaphoric extension from physical to mental domains, is often assisted by phonaesthetic pressure.

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NOTES

1 (p79) The quotation dated 1823 seems to imply the sense 'steady' rather than violent or rough.

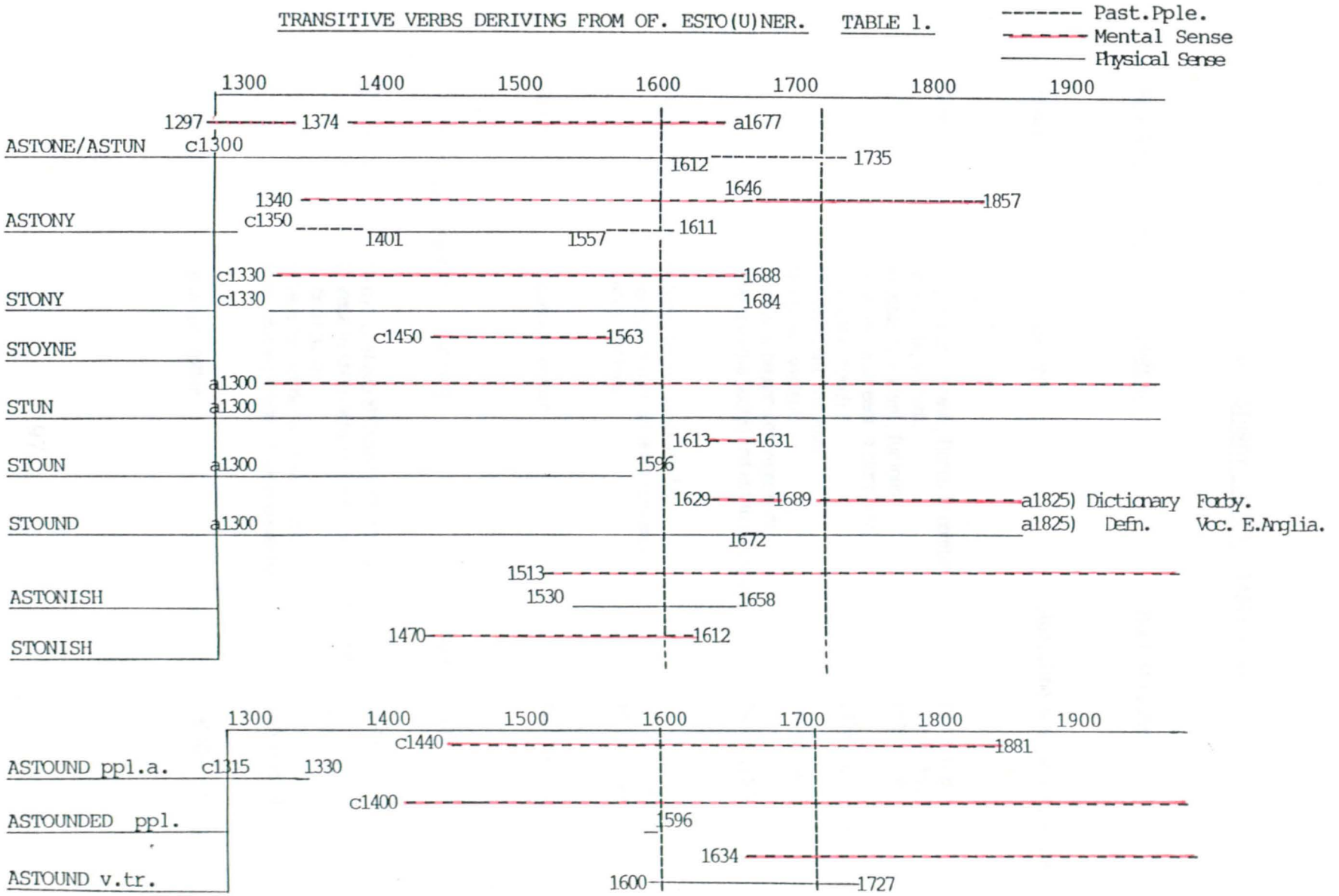
COBBETT *Rur. Rides* (1885) I 226

"A pretty decent and sturdy rain began to fall."

2 (p97) For quotations from the OED in this chapter and throughout this thesis the Compact Version of the OED (minus supplement) has been used. (1985 Twenty-Fourth Printing.) Definitions and etymologies quoted from the OED appear within single quotation marks whereas cited quotations from literary sources appear within double quotation marks. All shortened versions are quoted just as they appear in the OED e.g. *Promp. Parv.* (*Promptorium Parvulorum*). Wherever senses of words are current today the final date quoted in the OED will be followed by two hyphens e.g. 1676-1802--.

Where a word appears with a single date it may be assumed that this is a single citation for the given date.

TRANSITIVE VERBS DERIVING FROM OF. ESTO(U)NER. TABLE 1.



MOVEMENT. STURDY STOUT & STOTEYE TABLE 2 (a).

GENERAL MOVEMENT	CURRENT	start, stir, step
Attack	Current	stun, sting, stab, storm, strafe

Sturdy. a.	Impetuously brave, fierce in combat.	1297-1684
"	Of a battle, violent.	c1450-1579
"	Recklessly violent, furious	1297-1589
"	Of waves, a stream, a storm etc.; violent, rough.	1375-1660 + 1823
	Of movement: furious	
	Of a blow: violent	c1386-1603
	Epithet of beggers or vagabonds Who are able bodied and apt to be violent.	1402-1789
Stout. a.	Valiant, brave, undaunted & vigorous in conflict and resistance	1300-1890
	Fierce, furious.	c1300-1600
Stoteye. n.	Impetuous valour	c1350-c1400

Uncontrolled Movement	Current	stagger, stumble
Sturdy. a.	Giddy. of sheep afflicted with sturdy.	1641
n.1	Disease in sheep which makes them turn round and round.	1570-1869
n.2	A name for darnel or some similar stupefying weed causing a light-headed condition.	1683-1824
Stotay (e) v.	To falter, totter.	?a1400 + 1400

ARREST, STURDY & STOUT TABLE 2 (b)

GENERAL ARREST CURRENT stop, stand, stay, still

Rigid Physical Strenght Current strong, sturdy, stout, strapping

Sturdy	a.	Of persons or animals: solidly built stalwart, strong.	c1386-1875
		Of material things: Refractory, defiant of destructive agencies or forces. Strong, stout.	c1374--
Stout	a.	Strong in body, powerful in build.	c1386-1842
		Valiant, brave, undaunted, & vigorous in conflict & resistance. (soldiers)	1300-1890
		Of buildings, rocks, trees, etc.: Capable of defying attack, strong.	c1400--
		Of a material object or substance: So thick as to be strong or rigid	1804--

Rigid Mental Strength Stubborn Current stubborn, stiff-necked

Sturdy	a.	Of countenance or demeanour	
		Stern, harsh, rough, surly.	1297-1552
		Hard to manage, intractable, refractory	1300-1781
		Obstinate, immovable in opinion.	1664-1781
Stout	a.	Proud, haughty, arrogant.	c1315-1851
		In bad sense, Obstinate, intractable, stubborn.	c1410-a1834

Rigid Mental Strength Resolute Current steadfast, staunch, strong-minded

Sturdy	a.	Of persons, their actions and attributes: characterized by rough mental vigour "downright", uncompromising	1775-1874
Stout	a.	Of utterances and demeanour:	
		Valiant, brave, undaunted (soldiers)	1300-189
		Resolute, defiant.	1390-1868
		Firm in resolve, unyielding, determined.	1568-1815

NOTES TO TABLE 1

1) The editor of the A- section of the OED saw fit to extract separate lists of past participle adjectives. However some of the examples extracted are similar in form to passive past tenses. e.g.:

1523 L.D. Berness *Froiss.* I clxiii 201.

"Sir Edwarde ... strake hym such a stroke on the helme with his sworde, that he was astonyed."

I have therefore extracted what I consider true participial forms and these are included with a short broken line. (See key to TABLE 1)

The editor of the S- section made no such extraction, deeming a past participle adjective to be present only when preceding a noun as in "My stunned ear tingles to the whizzing tide" 1762. I have therefore followed the same rules as editor S- for my chart.

2) Astound is added separately as its form history differs from the other verbs. In this case I have chosen to follow editor A- in his extraction of words listed ASTOUND ppl.a.

3) I take *c*1330 as the latest example of Astound ppl.a. in the physical sense.

The citation for 1596 is from Spenser's *Faerie Queene* I ix 35

"His hollow eyes lookt deadly dull, and stared as astound."

As this refers to the expression on the face of the allegorical 'Despair' I take this to be astound used in the mental sense of caused by the emotion of despair, and therefore include it in the mental sense on the chart.

ASTONE/ASTUN v tr

1340 *Ayenb.* 130

Þise. byeþ uour strokes of þondre þet astoneþ þene zenegere and makeþ ssake."

1612 DRAYTON *Poly-olb.* xviii, 291

"Who with the thundring noyse... Astund the earth."

ASTONY v tr

c1440 *York Myst.* xxxi 242

"My lorde it astonys hym, your steuen is so store." (See *stour* aj sense 1d.)

ASTOUND v

1727 THOMSON *Summer.* 1138

"The lightnings flash a larger curve, and more the noise astounds."

STONY v tr

1399 LANGL. *Rich. Redeles.* II 125

"Þus ze derid hem vnduly..., And stonyed hem with stormes

þat stynted neuere."

c1450 in Aungier *Syon* (1840) 354

"Yf the hyghe mas be bygon they schalle synge Ab inimicis... withe oute the chirche, for stonyeng of the preste at auter.'

1596 SPENSER *F.Q.* v. xi 30

"Then gan she cry much louder then afore,... And Belge selfe was therewith stonied sore."

1612 DEKKER *Lond. Tri.* C4b, *Envy*...

"Come You clouen-footed brood of Barathrum Stop, stony her, fright her with your shreekes."

1660 BOYLE *New Exp. Phys. Mech.* v. 52

"So loud and vehement a noise, as stony'd those that were by."

STUN v tr

1621 Bp.H KING *Serm.* 25 Nov. 4

"A man may heare so much that hee may ston the sense."

1660 CHAS. II in Julia Cartwright *Madame* (Henrietta of Orleans) (1894) 57

"My head is so dreadfully stunned with the acclamations of the people."

1732 POPE *Ess.Man.* I 202

"If nature thunder'd in his op'ning ears, And stunn'd him with the musick of the spheres."

1828 SCOTT *F.M. Perth* xii,

"Four half-stripped knaves stunned the neighbourhood with the clang of hammer and stithy."

1910 *Q. Rev.* July 100

"The ear is stunned by the not unmusical roar of the Falls (of Niagara)."

STUN v absol

1723 SWIFT *Pethor* 76

"The Britons, once a savage kind... With limbs robust, and Voice that stuns."

1764 GOLDSM. *Trav.* 412

"Where... Niagara Stuns with thund'ring sound."

STUN ppl a

1762 FALCONER *Shipwr.* III 733

"My stunned ear tingles to the whizzing tide."

STOUND ppl. a

1819 W. TENNANT *Papistry Storm'd* (1827) 76

"Whan to his stoundit ear there comes the blair o' trumpets and o' drums."

STOUN v tr

13.. *E.E. Allit P.* c73

"When þat steuen was stynt, þat stowned his mynde."

13.. *Gaw. & Gr. Knt.* 242

"Per-fore to answare was arȝe mony æpel freke, & al stouned at his steuen, & ston-stil seten..."

VERBS WITH INITIAL AST- 4

VERBS WITH INITIAL ST- 16

VERB STUN 8

ASTONE v tr

1543 TRAHERON *Vigo's Chirurg.* Iv. 160

"Some commaund to astoyne the member before incisyon."

1547 BOORDE *Brev. Health.* cclxxi 90b.,

"The one legge and the one arme is benomed or astonned."

1576 T. N(EWTON) *Lemnies Touchst. Complex.* (1633) 99

"Some do so astone the limmes of them that touch them, that they have no feeling... a good while after."

ASTONY v tr

1590 BARROUGH. *Meth. Physick* III xi (1596) 118

"The senses be astonied and stupefact by cooling things."

1610 MARKHAM *Masterp.* II clxxii 487

"Cicuta which wee call hemlocke... numbeth and astonieth."

ASTONISH v tr

1550 DK. SOMERSET in Coverdale *Spir. Perle* (1588)

Pref A. iv. b,

"Medecines that doth but astonishe the sore place."

1616 *Withal's Dict* 597

"A kind of fish that hath power to astonish the hands of them that take it, *Torpedo.*

STOUND v tr

*a*1617 BAYNE *Lect.* (1634) 302

"The Chirurgion bindeth and stoundeth before cutting, that the patient may be lesse grieved."

STONY v tr

1382 WYCLIF *Gen.* xxxii 32

"Therthurȝ that he towchide the synwe of his hipe, and it was stoneyd."

1398 TREVISA *Barth. De P. R.* xvii cxii (Tollem. MS.)

"Oyle may be so colde, þat he schall stony þe membre þat is bawmid þerwith."

*c*1530 *Judic. Urines* III ii 48

"Yf that parte of the hede be agreued & stuffed or stonyed, through euyll humours and fumosities."

1684 tr. *Bonet's Men. Compit.* ix 335

"The things that kill or stony them (i.e. worms) are all bitter, sharp, inciding, astringent things."

STOYNE To be stunned.

c1400 *Destr. Troy* 7431

"Ector, for þe stithe stroke, stoynt no thyng."

1460 *-Chron.* (Rolls) 124

"There cam a wind, and brast the dores ope with swech a violens that thei stoyned on the walle."

STOUN

c1400 *Anturs of Arth.* ix 109

"It stottyde, it stounnede, it stode als a stone."

13.. *Gaw. & Gr. Knt.* 242

"Per-fore to answare was arȝe mony apel freke, & al stouned at his steuen, & ston-stil seten..."

NOTE The quotation from *Gaw. & Gr. Knt.* is listed in the OED as a transitive verb. It is also taken as the past participle of the transitive verb *stoun* to stun (with noise) in the gloss of *S.G.G.K.* edited by Norman Davis. (1967) It seems to me

however that if "thei stoyned on the walle" can be taken as the past tense of an intransitive form of *stoyne*, "al stouned at his steuen" can equally be taken as an intransitive past tense of *stoun*.

INTRANSITIVE VERBS MENTAL SENSES

ASTONE 'To be amazed.'

1393 GOWER. *Conf.* III 54
"He drad him of his own sone, That makith him wel the more astone."

ASTONY 'To be amazed."

1850 MRS. BROWNING. *Poems* I 195
"She stares at the wound where it gapes and astonies."

STONY To be stupefied with wonder or with feer.

1382 WYCLIF. *Isa* xiii 8
"Eche to his neghebore shall stonege (1388 schal wondre) (Vulg. *stupebit.*)

Ibid. xix 16

"In that dai Egipt shal be as wymmen, and thei shul stonezen and dreden."

1436 *Libel Eng. Policy* in *Pol. Poems* (Rolls) II 200

"By lande and see so welle he hym acquite, To speke of hym I stony in my witte."

*c*1440 *York Myst.* xxx 223

"Loo! he stonyes for vs, he stares where he standis."

STOYNE 'To be stunned (mentally).'

1555 PHAER. *Æneid* II (1558) F ij

"I stoynyd, and my heare vpstood, my mouth for feare was fast."

1563 SACKVILLE *Induct. Mirr. Mag.* xxxiv,

"Next saw we Dread al tremblyng how he shooke,... Stoynde and amazde at his own shade for dreed."

STUN To be amazed or astounded.

1533 TINDALE *Supper of The Lord* 13b

"Thei beyng yet but feble of fayth... muste here nedis haue wondred, stonned and staggerd."

STOUND To be bewildered or at a loss.

1531 in W.H. Turner *Select Rec. Oxford* (1880) 98

"The said Mayer and Burgeys many tymes stound and be in grett ambuyguyte to execute such old graunts."

10 CITATIONS.

APPENDIX TO CHAPTER 2

It seems that the noun sturdy referring to a turning sickness in animals belongs to a group of words bearing the medial phonaestheme /ɜ / (Received Pronunciation. R.P.) and expressing the sense of 'circular motion'. This group includes the verbs (with first recorded date of use):

stir (*c*1000), turn (*c*1000), whirl (*c*1290), curl (1447), swirl (1513), purl (1526), tirl (1543) 'to cause to rotate, to move by rolling', furl (1556), twirl (1598).

The verb curl first appeared as a past participle adjective (*c* 1380) in the form *crollid*. This form attaches to the earlier adjective *croll/crull* first recorded in *c* 1300. According to the OED the adjective *crull* corresponds to Fries. *kroll, krull,* M Du. *crul,* MG. (15th C) *krul* 'curly'.

The metathesis of /r/ must have been taking place in the fourteenth and early fifteenth century, as the Latin Glossary *Promptorium Parvulorum (Prompt. Parv.)* gives 'Curlyd, as here *crispus* '1440

The unmetathesised form is found in Chaucer.

*c*1386 Prologue 81

"His yong Squier ... with lokkes crulle as they were leyd in presse."

I would suggest that this metathesis of /r/ could have been assisted here in part by phonaesthetic pressure from the group given above. Although some of the words, e.g. swirl, furl, twirl, have citation dates later than curl, they may well have been present in spoken speech at an earlier date and thereby contributed to the overall phonaesthetic pressure exerted by the group. Similarly the verb tirl, still surviving in Northern dialects, is given in the OED as 'Metathetic form of TRILL v1'.

Two early nouns also belong to this group of 'circular movement' words, swirl (*c* 1425) 'swirl of water', tirl-bed (1488) 'a trundle-bed or truckle-bed on low wheels or castors.' (Obs.)

Another word that could be added to this circular phonaestheme group is the rustic instrument the hurdy-gurdy (1749-). This musical instrument produces a drone by means of a handle turned by the left hand. The OED gives the following etymology, 'A riming combination suggested by the sound of the instrument.' The word later transferred to any instrument operated by the turning of a handle e.g. a barrel organ. This poses the interesting possibility that another /ɜ / phonaestheme is present in the word hurdy-gurdy, one that expresses the concept 'harsh sound'. A related group of words containing such a vibratory sound /ɜ / phonaestheme could be as follows:

Murmur (*c*1386), whirr (*a*1400-50), birr (1513), hurly-burly (1550-1678), skirr (*a*1567-1866), purl (*a*1586), purr (1620), skirl (*c*1400) curr (1677-1860) 'to

purr', burr (1798).

The noun hurley-burley dates from *c*1530 and has survived to the present date. The nouns birr and burr are defined as a Northumberland and Scottish pronunciation of the phoneme /r/.

Birr. 'A vigorous trilling of the letter *r*.'

Burr. 'A rough sounding of the letter *r* : *spec.* The rough uvular trill characteristic of Northumberland.'

In the word hurdy-gurdy both the circular movement and the harsh (or vibrating) sound occur concurrently, and the same phenomenon may be seen in the verbs skirr, whirr and purl, as illustrated by the following definitions from the OED.

Skirr. 'To move, run, fly, sail, etc., rapidly or with a great impetus. Sometimes implying a whirring sound accompanying the movement.' *a*1567-1866

Whirr. 'To move swiftly in some way (...) with a continuous vibratory sound, as various birds, rapidly revolving wheels, bodies flying quickly through the air etc.'

Purl. 'Of water a brook etc. : To flow with whirling motion of its particles, or twisting round small obstacles : often with reference to the murmuring sound of a rill.'

The movement obviously causes the sound and in this respect the phonaestheme is working in a cause/effect way similar to that of ST- in OE. *stunian* (see Section 2a), and SW- in swoosh, swish (see Chapter 4:2e & 4:3b) and is thus a further example of the double phonaestheme.

Finally it is interesting to note that the OED suggests that the verb twirl may be a conflation of tirl/whirl; and as twirl has initial TW-, a phonaestheme expressing circular manipulation by the fingers, it would naturally be attracted by the related phonaesthetic group comprising the verbs twiddle, tweak, twist, twirk (moustachios). It is therefore perhaps due to phonaesthetic pressure that twirl superseded the verb tirl in the Southern dialects.

CHAPTER 3

EMOTION. THE HOT/COLD METAPHOR.

1) Generic and Specific Level Metaphor

In this chapter I aim to analyse the metaphor EMOTION IS HEAT from several different aspects. To this end I shall be examining lexis from various sections of the *Historical Thesaurus of English*. Lexis examined on the HOT side of the metaphor is taken from sections EXCITEMENT, PASSION, ANGER, IRASCIBILITY, INDIGNATION, IRRITATION; and for the COLD side of the metaphor sections EMOTIONAL INSENSIBILITY, MORAL INSENSIBILITY, COMPOSURE, CALM SELF-POSSESSION, and APATHY. A full list of these sections is added as an appendix to this chapter.

In their book on metaphor *More than Cool Reason* (1989: 80), George Lakoff and Mark Turner make a distinction between any "basic metaphor" i.e. "any conceptual metaphor whose use is conventional, unconscious, automatic, and typically unnoticed," and the different hierarchical levels at which such metaphors operate. For the purposes of this chapter I choose to adopt the position of Lakoff and Turner with regard to the term 'basic' or 'conventional' metaphor, where complex but coherent systems of such metaphors operate as linguistic devices enabling us to talk about underlying concepts. In addition these metaphors actually structure our view of reality, an idea first posited by Lakoff & Johnson in *Metaphors we Live By* (1980). (See Chapter 1:7a & 1:7b).

At the highest level, Lakoff & Turner place what they term a "generic-level

metaphor", giving the example EVENTS ARE ACTIONS. Such a "generic-level" metaphor instantiates a series of related "specific-level" metaphors such as LIFE IS A JOURNEY. In these generic-level metaphors "mapping consists not in a list of fixed correspondences but rather in higher-order constraints on what is an appropriate mapping and what is not." (1989: 80) "Such a metaphor imposes constraints but does not specify either source (VEHICLE) or target (TENOR) domains, nor a fixed list of entities to be mapped." (ibid.: 81)

Taking the above schema as a paradigm, an equivalent "generic-level" metaphor into which the HOT/COLD emotion metaphor could fit would be MENTAL STATES ARE ENERGY. The "specific-level" metaphors produced by this "generic-level" metaphor could then be envisaged as follows:

EMOTION IS HEAT

LACK OF EMOTION IS COLDNESS

These "specific-level" metaphors, then, according to Lakoff & Turner (ibid.: 82), may produce "lower level detail". Thus different emotions are expressed by different levels of heat.

PASSION IS HOT

ANGER IS HOT

AFFECTION IS WARM

SELF-POSSESSION IS COOL

DELIBERATE CALCULATION IS COLD

APATHY IS COOL

EMOTIONAL IMPASSIVITY IS COOL/COLD

When examining lexis in the *Historical Thesaurus* it is clear that such lower level details are further subdivided so that a person can burn, fizz, steam, boil, erupt or explode with anger. My aim here then is to explore these finer subdivisions while allowing the *lexis itself* to create its own weighting in the various subdivisions of emotions mapped by the HOT/COLD metaphor.

1a) Series of Heat Analogies

In his book *Women, Fire and Dangerous Things* (1987) George Lakoff devotes an entire chapter to an analysis of Anger and concludes that the metaphor uses two types of mapping process from source to target domains. He separates those concerned with treating anger as an "entity", i.e. "ontological metaphors", from those that reflect human knowledge, i.e. "epistemic metaphors", occurring as basic-level metaphors. (For a similar approach see also Zoltan Kövecses, *Metaphors of Anger, Pride, and Love* (1986).

Lakoff here devises the theory and then finds metaphors to illustrate his argument. As I am here working primarily from the lexis itself I take a slightly different approach, preferring to see the mapping of the HOT/COLD metaphor as a series of coherent analogies based on cause and effect.

The effects in this case are 1) Subjective inner feelings, 2) Proven physiological effects, and 3) Outer physical (i.e. observable) gestures and behaviour.

These analogies would be based on everyday observation and experience such as we today share with our remote ancestors.

2) The Hot side of the Hot/Cold Metaphor

2a) Agitation

HEAT CAUSES AGITATION IN SUBSTANCES : EMOTION CAUSES AGITATION IN PEOPLE.

On looking at the section NERVOUS AGITATION a whole string of nouns is found expressing a fit of nervous excitement or state of mental agitation and the majority of these nouns express movement.

From the complete list to be found in the Appendix to this chapter the following nouns may illustrate the point.

pertroublance 1513; storm 1569; commotion 1581-1768; trepidation 1607/12--; whir (r) 1628-1728; toss 1666-1837; ruffle 1704--; whirl 1707--; flurry 1710--; fluster 1728--; flutter 1748--; flutteration 1754-1805; tremor 1754--; flurrification 1822; poultry-flutter 1876; flurry-scurry 1888; flusterment 1895.

Six 'hot' nouns also appear:

fever 1586--; boiling c1660 + 1676; ferment 1672--; sweat 1715--; bosom-broil 1742; stew 1806--.

Similarly from a list of 48 adjectives denoting an agitated state there are six which use the HOT metaphor.

feverous 1603--; feverish 1634--; fevered a1653; steamed up 1923--; steamed 1935 + 1979; all steamed up 1936--.

It would seem then that this section is mapped primarily by movement words, heat and the HOT/COLD metaphor taking second place. A similar idea of MOVEMENT may be seen in the section EXCITED MENTAL STATE and here also the notion of heat is present as a secondary inference in the following words referring to the process of fermentation.

NOUN - Excited state. ferment 1643--; fermentation c1660--; effervescence 1748--; effervescency 1767; foment 1793; bubblement 1890 + 1902.

ADJECTIVE - Excited. fermentitious 1807-1820; effervescent 1833--; effervescing 1837--; gingerbeery 1852 + 1858 (DICKENS); effervescible 1866.

2b) Expansion

Heat applied to a substance also causes expansion and this of course is true also of fermenting and effervescing liquids as already noted in the previous section. A suitable analogy might be as follows:

HEAT CAUSES EXPANSION IN SOLIDS, LIQUIDS & GASES : EMOTION CAUSES EXPANSION IN PEOPLE

A person may be swollen with passion, pride, indignation or anger.

The concept ANGER was expressed in Old English by words derived from the verb *Belgan* 'to swell (with anger)'.

NOUN - Anger. *æbylg; æbylge; æbylgþ(u); belg* OE

ADJECTIVE - Angry. *bolgenmod* OE.; *inbolgen* OE.; bolghen, bolgen c1000 + c1160 + c1200; to-bollen 1377.

VERB - To grow angry. *forbelgan* OE.

VERB - To make angry. *abelgan* OE.; *onbelgan* OE. puff up 1555-1815.

The Old English word was displaced by the verb 'To Swell' which was used of the emotions c1386-- and carries the following definition in the OED:
'Of a feeling or emotion. To arise and grow in the mind with a sense of distension or expansion.'

It is this *inner* swelling of the emotion which produces a 'lump in the throat', causing a person to 'be choked', and forces one 'to swallow' one's pride or emotion.

Emotional swelling may however be pleasant, as the adjective 'swelling' 1593--

shows in its OED definition:

'Of a feeling or emotion (usu. pleasurable): arising and growing in the mind with expansive force causing the heart to 'swell' with emotion.'

The 'effervescence' and 'ferment' words observed in the previous section EXCITED MENTAL STATE also use the analogy of swelling, albeit a gaseous swelling in liquids.

(For the use of initial SW- as a phonaestheme expressing LARGE see Chapter 4, Section 4a).

2c) Explosion

Agitation and expansion within an enclosed container inevitably will cause an eruption or explosion of some kind and this may be expressed by the following analogy:

UNCONTROLLED EXPANSION IN 'CONTAINED' SUBSTANCES CAUSES AN EXPLOSION.	:	UNCONTROLLED EXPANSION IN PEOPLE CAUSES AN 'EMOTIONAL' OUTBURST.

Most specific level metaphors based on this analogy occur in the area of violent emotions e.g. ANGER, HEATED PASSION, and most especially IRASCIBILITY and EXCITABILITY.

ANGER

NOUN - An outburst of anger. overboiling a1774--; flare-up 1837/40--; detonation 1878-(1891); flare out 1879.

VERB -To lose one's temper. fume (up) 1522--; fly out 1638--; fly into (a rage) 1683--; flame up/on a1701--; flame out 1754--; fly in (a rage) 1819--; flash up 1822;

blow off (steam etc.) 1837 + 1884; flare up 1840--; fly/be/go off the handle 1843/4--; fire off 1848; explode 1867--; blaze up 1878; go up in the air 1906--; flare out 1907; hit the ceiling 1914--; hit the roof 1925--; blow one's top 1928--; go up in smoke 1933--; blow one's stack 1947--; go through the roof 1958 + 1975; plotz 1967-- U.S. SLANG.

HEATED PASSION

NOUN - A sudden outburst of heated passion. blaze a1240 + 1593; overboiling a1774--; explosion 1817--; outflaming 1836; Vesuvius 1886; outflame 1889.

VERB - To suddenly burst out with passion. flame out 1591 + 1707; overboil 1611--; outblaze a1711+ 1870; explode 1867--; boil over 1879.

IRASCIBILITY

A quick temper. short fuse 1968-- U.S. SLANG.

NOUN - A fiery irascible person. shit-fire 1598-1704 CONTEMPT.; tinder box 1598--; touchwood c1620; touch and go 1675; spitfire 1680--.

ADJECTIVE - Irascible, quick-tempered. spitfire 1600--; hair-triggered 1806--; gunpowdery 1868--; gunpowderous 1870--; lightningy 1906; short-fused 1979.

EXCITABILITY

ADJECTIVE - Easily fired or inflamed, excitable. gunpowder 1596-1625; powdery 1611; combustible 1647-1867; tindery 1754-1814; gunpowdery 1868--; gunpowderous 1870--.

NOUN - Someone liable to sudden outbursts. vesuvius 1929.

ANGRY SPEECH

VERB - To break into angry speech. go off pop 1933 + 1940. (COLLOQ. N.Z.)

It is interesting to notice the terms altering as the art of pyrotechnics and steam-power improve, thus touchwood and tinderbox move on to gunpowdery and short-fused. Similarly anger which at one time would fume (up) or fly out, now from the 19C explodes, goes through the roof, or blows off (steam etc.). In this respect too may be cited the use of 'safety-valve' 1818-- in EXCITED MENTAL STATE to define 'An opening or channel for 'letting off steam', giving vent to excitement, getting rid of a dangerous excess of energy etc. (FIG.)'.

This metaphor, taken directly from the time of the Industrial Revolution, where steam power was pre-eminent, links in with the idea of steamed up 1923--; steamed 1935 + 1979; all steamed up 1936-1953, which appear in NERVOUS AGITATION (See 2a) and ANGER. Thus this safety-valve metaphor together with terms like blow one's top 1928--; blow one's stack 1947--; form what Max Black would call a "metaphor theme" (Black : 1979) and Lakoff an "experiential gestalt" (Lakoff : 1980) based on the idea of steam-power energy. It is easy to envisage an analogy upon which the 'safety-valve' metaphor could rest.

EXCESS HEAT MAY BE SIPHONED OFF TO PREVENT A DANGEROUS BUILD UP OF PRESSURE.	:	EXCESS EMOTIONAL AGITATION AND INNER 'SWELLING' MAY BE PARTIALLY RELEASED OR VENTED TO AVOID AN EMOTIONAL OUTBURST AND/OR EMOTIONAL DAMAGE

Also dependent on the notion of an inner build up of emotion are the verbs present in ANGER concerned with the 'venting' of such emotion:

VERB - To wreak, give vent to anger. *wrecan* OE.; wreek a900--; let out a1250--; wreche 1420; wreck 1658-1681; wrake 1596.

To vent anger against a person. wreak on/in/against/upon c1200--; wreck on/upon/against 1577-1793; flesh a1592; vent 1697--.

3) Heat Analogies applied specifically to Liquids

Heat applied to substances, as we have seen, causes agitation, expansion and in some cases explosion. In the case of liquids the observable effects are bubbling, boiling, steaming etc. and these different effects are reflected in the HOT/COLD metaphor, working as it were on a sliding scale according to the amount of HEAT or EMOTION present.

3a) Simmer

At the lowest point on the scale is the following analogy:

THE CONTINUED APPLICATION OF LOW HEAT BRINGS LIQUIDS TO NEAR BOILING POINT.	:	THE CONTINUED SUPPRESSION OF INNER EMOTION BRINGS A PERSON NEAR TO THE POINT OF 'BOILING OVER' INTO ANGER, EXCITEMENT ETC.

HEATED PASSION

NOUN - Action of burning with passion inwardly.	simmer 1896.
ADJECTIVE - Of persons: full of latent or suppressed passion.	simmering 1843--.
VERB - Of persons: to contain or repress passion.	simmer 1840--.
NOUN - A violent feeling or passion in a suppressed state.	volcano 1697--.
ADJECTIVE - Of persons: full of latent or suppressed passion.	volcanic 1807--.

I have included volcano and volcanic here as the bubbling liquid lava is analogous with a simmering liquid, and, as already seen in Section 2c EXPLOSION, when the volcano erupts it changes to a vesuvius 1886, one of the terms denoting 'a sudden outburst of heated passion'.

3b) Boil

Next on the temperature gauge of emotion is the liquid that has sufficient heat applied to make it boil or even boil over. The corresponding analogy would be:

HEAT CAUSES LIQUIDS TO BOIL : EMOTION CAUSES OVERHEATING IN PEOPLE.

To say that a person is boiling with rage is more expressive than to say that he/she is extremely angry. The analogy holds good in many ways, for people who are 'boiling' or 'seething' choke and splutter in their speech - they may even hiss; they become extremely agitated in their body movements also and above all exude heat, in contradistinction to those

who 'effervesce' with excitement as seen in Section 2a. The concept of thus 'boiling' with emotion appears in the following sections:

NERVOUS EXCITEMENT

NOUN - A fit of nervous excitement. — boiling c1660 + 1676; stew 1806--.

EXCITATION, EXCITEMENT

VERB - To excite too much. — overboil 1687.

NOUN - A high degree of excitement. — boiling-point 1870.

VERB - To be stirred by excitement. — seethe 1606--.

ADVERB - In a state of excitement. — a-seethe 1879.

ADVERB - In an excited manner. — seethingly 1887.

HEATED PASSION

NOUN - Heat of passion. — boiling c1660 + 1676.

NOUN - A sudden outburst of heated passion. — overboiling a1774--; vesuvius 1886.

VERB - To suddenly burst out with passion. — overboil 1611--; boil over 1879.

ADJECTIVE - Excessively ardent. — overboiling 1594--.

ADJECTIVE - Of the Passions: inflamed. — scalding c1375-1589; seething 1588--.

VERB - Of the Passions: to heat or inflame. — scald c1375-1513 (SCOTS 1595-1667); boil c1386--; boil over 1879.

VERB - To inflame with passion. — boil 1648-a1704.

RESENTMENT, INDIGNATION

NOUN - A high degree of indignation. boiling-point 1870.

VERB - To resent. seethe 1606--.

PHRASE - Phrase expressing strong indignation. The blood boils 1675 + 1848--.

IRRITATION

VERB - To irritate, annoy. scald c1375-1667; boil 1648 + a1661 + a1704.

ANGER

ADJECTIVE - Of anger: inflamed. overboiling 1594--.

VERB - To be angry, to rage. *seopan* OE.; boil c1386--; emboil 1590 (SPENSER).

NOUN - A temper, an outburst of anger. overboiling a1774--.

NOUN - Of anger: The process of boiling up. upboiling 1794.

VERB - Of anger: to rise up hotly. upboil a1902.

3c) Steam

The final stage of heating a liquid is to turn it into steam.

A HIGH DEGREE OF HEAT CAUSES LIQUIDS TO STEAM : A HIGH DEGREE OF EMOTION CAUSES THE EXPENDITURE OF ENERGY IN BOISTEROUS AGITATION.

The concept of steam mapping extreme anger or nervous excitement occurs as follows:

NERVOUS EXCITEMENT OR AGITATION

ADJECTIVE - Of persons: nervously excited, agitated. steamed up 1923--; steamed 1935 + 1979; all steamed up 1936--.

VERB - To perturb, cause nervous agitation. steam-up 1922--.

ANGER

ADJECTIVE - Angry, furious. steamed-up 1923--; steamed 1935 + 1979; all steamed up 1936-1953.

VERB - To lose one's temper. blow off (steam) 1837 + 1884.

VERB - To make angry, enrage. steam up 1922--.

The use of the term 'steaming' to express being boisterously drunk is interesting as it suggests the agitated, active stage of inebriation which precedes the quieter 'legless' stage, when presumably all the 'steam' has been spent. This reminds me of the Miller in Chaucer's *The Reeve's Tale* who had reached this cooler stage of drunkenness and had subsequently lost all redness of face.

"Full pale he was for dronken, and nat reed." I. 4150
(1957:58)

4) Heat analogies applied specifically to solids

A similar rising temperature scale may be seen in solids as opposed to liquids, and once again the coherence of the HOT/COLD metaphor may be seen to work in this different

context.

The following analogy is the 'solid' equivalent to simmer and expresses the notion smoulder:

4a) Smoulder

AN APPLIED LOW LEVEL OF HEAT CAUSES SMOULDERING IN SOLIDS WHICH MAY ULTIMATELY BURST INTO FLAME.	:	A CONTINUED REPRESSED LEVEL OF LATENT EMOTION CAUSES AN INNER UNSTABLE STATE WHICH MAY ULTIMATELY RESULT IN AN EMOTIONAL OUTBURST.

Most words concerning the idea of smouldering with rage occur in the sections RESENTMENT and HEATED PASSION.

However there is one entry in ANGER which can be included with this group and this is the noun slowburn 1938 + 1951 + 1969. This colloquial term, originally from the U.S., denotes the act or state of *gradually* becoming enraged.

RESENTMENT

VERB - To show suppressed resentment. smoke a1548-a1562; smoulder 1934--.

HEATED PASSION

NOUN - Action of burning inwardly with passion. smouldering 1571--.

ADJECTIVE - Of persons: full of latent or suppressed passion. smouldering 1818--.

VERB - Of persons: to contain or repress passion. smoulder 1575--.

The words volcano 1697-- and volcanic 1807, to denote a violent feeling in a suppressed state and a person full of latent or suppressed passion, may apply here also, just as they did in Section 3a SIMMER.

Similarly in this context another word listed in HEATED PASSION should be mentioned, that is Spark c888 + 1500/20--. This noun carries the meaning 'A small trace of feeling comparable to a spark in its latent possibilities.' Just as a smouldering object may suddenly 'flare up' so a spark may cause a sudden ignition (of emotion).

Another word with many derivatives used to express the smouldering of emotion is FUME which appears in the sections IRRITATION, IRRITABILITY and IRASCIBILITY.

IRRITATION, IRRITABILITY

NOUN - Action of exhibiting irritation.	fuming 1529--.
VERB - To utter irritatedly.	fume 1907--.
VERB - To be fretful, irate.	fume away 1897.
NOUN - A fit of ill humour.	fume 1522-1865
ADJECTIVE - Of persons: bad tempered, irritable.	fumish 1523-1608; fuming 1583 + 1615 + 1820.
NOUN -A petulant irritable person.	fume 1768; fumer 1894.

IRASCIBILITY

NOUN - Irascibility, quickness of temper.	fumishness 1519-1608.

ADJECTIVE -Irascible, quick-tempered. fumish 1523-1608.

ADVERB -With quickness of temper. fumishly 1563/87.

The word fume derives from the LATIN *fumus* 'smoke', thus is expressing a similar concept to smoke and smoulder, which indicate an underlying heat that can break out into fire at any moment.

4b) Heat

With the concept of HEAT we are at the core of the HOT/COLD metaphor and heat and burn words used to express the heat of emotion are far more numerous than any others. As these heat and burn words are far too numerous to list within the body of this chapter, reference should be made to the appendix. The relevant HEAT analogy would be as follows:

HEAT CAUSES SUBSTANCES TO GROW HOT AND IN TURN TO GIVE OUT HEAT	:	EMOTION CAUSES PEOPLE TO GROW HOT AND BOTHERED IN VARIOUS WAYS AND IN TURN TO AFFECT OTHERS

The two sections most widely mapped by the concept HEAT are ANGER and PASSION. Of the 469 lexical items in ANGER, 94 utilise the HOT/COLD metaphor :

HEAT 32, FIRE 47, BOIL 15.

However PASSION relies much more heavily on the HOT/COLD metaphor, so much so

that I have felt justified in dividing the section into two i.e., PASSION and HEATED PASSION, which contain 113 and 263 lexical items respectively. From these figures it can thus be seen that the words that we have used (and largely *still* use) to express the concept of human passion occur in a ratio of more than 2:1 in favour of the HOT/COLD metaphor.

The relative areas of the metaphor are divided as follows in the section HEATED PASSION:

HEAT 113, BURN 134, BOIL 16.

The metaphor existed in English from the earliest times and to illustrate this I include a list of HEAT words extracted from the section HEATED PASSION. The lexical items which date from the Old English period include derived forms and compounds of the simplex 'HEAT'.

NOUN - Heat of passion. *hǣtheortnes* OE.; *hæte* OE.; *hætu* OE.; heat 825--; fever heat 1838--; white heat 1839--.

NOUN - A sudden outburst of passion. heat c1200-(1856);

NOUN - Excessive ardour. overheat c1640-(1870).

ADJECTIVE - Of persons: ardent, fervent. *brandhēt* OE.; *hēt* OE.; hǣtheort OE.; hot 971--; hot-blooded 1598--.

ADJECTIVE - Of persons: inflamed with passion. fire-hot a1000-1605; heated 1593--; red-hot 1608--.

ADJECTIVE - Of people and actions: very fervid. red-hot 1647--.

ADJECTIVE - Of passions: inflamed. ---------- white-hot 1885--.

ADJECTIVE - Excessively ardent. overheated 1872.

VERB - Of persons: to burn with passion. *hǽtian* OE.

VERB - To become inflamed with passion. *āhǽtian* OE.

VERB - Of passions: to heat or inflame. *hætan* OE.; *onhætan* OE.

VERB - To inflame with passion. heat a1225--.

ADVERB - Ardently, fervently. *hāte* OE.; *hātlīce* OE.; *hātheortlīce* OE.; hot 1375--; hotly 1525--.

29 ITEMS.

4c) Burn

As one would expect, this highest point of the emotional temperature gauge maps the more violent passions such as ANGER and HEATED PASSION.

In the previous section it was seen that the concept BURN, incorporating ideas of FLAME, FIRE etc., is more numerous than HEAT in these two areas. The analogy which underpins this part of the HOT/COLD metaphor could run as follows:

EXCESSIVE HEAT OR FIRE WILL CAUSE SUBSTANCES TO KINDLE AND BURN. : INTENSE PASSION WILL CAUSE A PERSON TO EXPERIENCE INNER PERTURBATIONS AKIN TO PHYSICAL FEELINGS OF BURNING.

The key concept here is 'burn as with fire' and so we find words which directly or indirectly

(through connotation) map this semantic space of the metaphor, e.g.:

Volcano, Brimstone, Salamandry, Flagrant, Fuel, Fan (the flames), Embrase, Anneal, Stir up coals, Blow the coals, Incend, Enkindle, Fuel. (See Appendix HEATED PASSION).

There is an interesting little group of words connected with the *deliberate* building up of a hot fire which express analogously the *deliberate* inciting of heated passions. Something that feeds or inflames passion is 'fuel' c1580--, or a 'fan' 1594. To make hot or kindle passions is to *onælan* OE., anneal a1000-c1175, inlow a1300, embrase 1483-a1605. All these verbs are connected with the fire one finds in kilns and furnaces; anneal for example deriving from *An-* prefix + *ælan* OE. 'to set on fire, burn, bake (tiles etc.). 'Embrase' derives from Fr. *en* + **braise brase* 'hot charcoal', while 'inlow', which according to the OED derives from *an-* prefix + ON. *loge*, O.Fris. *loge* 'a flame'. Sir Walter Scott revived the adverbial form in the following quotation.

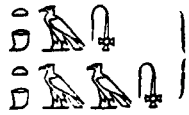
1818 SCOTT. *Hrt. Midl.* xlv. 350

"To speak to him about that ... wad be to set the kiln a-low."

(cf. 'To set the kiln on fire" 1705-(1819) 'To cause serious commotion or turmoil', both phrases being classified under the section VIOLENT PASSION, FRENZY see Appendix.)
To express the concept 'to heighten the intensity of passion' we find in this section HEATED PASSION blow (up) a1225-1776, stir (up) coals 1542-1616, blow the coals 1638-1753,

and fan the flames 1800--.

The HEAT/BURN metaphor used to express passion and anger as set out in Sections 4b and 4c of this chapter is extremely pervasive and passes chronological and geographical boundaries. For example the Ancient Egyptians used the word *tau* (see below) to express 'flame' 'fire' 'hot' 'angry'.

ta  to be hot, to burn.

tau  flame, fire, hot, angry.

Ta-ret  the name of one of the Forty-two Judges in the Hall of Osiris.

(Budge 1911: 425)

The word *tau* occurs in the famous "Negative Confession" in the (Egyptian) *Book of the Dead*

23) "Hail, thou who orderest speech, who comest forth from Urit, I have not been a man of anger."

(Budge 1898: 195)

(Ibid.: 256)

Budge could just as easily have translated this "I have not been a hot-tempered man." As a further point of interest I include the hieroglyphic name of the 'fiery' judge Ta-ret, often described as 'leg of fire', referring both to his spiritual flaming presence and to the awesome fiery anger that would be aroused if he was not satisfied by the Negative Confession, when he would literally 'burn up' the impious soul.

4d) Burning Spice, Bites and Stings

Also constituting part of the HOT side of the HOT/COLD metaphor is the act of comparing the behaviour of an irritable, irascible person with the effect of hot spices such as pepper etc. or that of insect stings. The sections that include such entries are IRASCIBILITY, IRRITABILITY and RESENTMENT. The analogy would be:

TOO MANY STRONG PUNGENT SPICES OR	:	TOO MANY ANNOYING INNER EMOTIONS
INSECT STINGS CAUSE A BURNING SENSATION		CAUSE FEELINGS OF IRRITATION.

IRASCIBILITY

NOUN - A fiery irascible person. pepperer 1865; pepper-box 1867; pepper-pot 1894.

ADJECTIVE -Irascible, quick-tempered. allspicy 1840; peppery 1861--; gingery 1894---.

IRRITABILITY

ADJECTIVE - Of persons: bad tempered, irritable. pepper-nosed 1580; snuffy 1678--; snuffish 1689-1727.

ADJECTIVE - Somewhat peevish. pepperish 1808--.

ADVERB - Irritably. pepperily 1900.

RESENTMENT

ADJECTIVE -Of persons: apt or inclined to resent. pepper-nosed 1580.

VERB - To take offence, resent. take pepper in the nose 1520-1694; take snuff 1565-1725 + 1821 ARCH; snuff pepper 1624/61.

ADJECTIVE - Indignant. lemony 1941-- SLANG AUSTRAL. & N.Z.

IRRITATION, IRRITABILITY

NOUN - Irritability. nettle 1723-1792.

ADJECTIVE -Irritated, vexed. nettled 1582--.

VERB - To become irritated. nettle 1810; nettle up 1875.

VERB - To irritate. nettle 1562--.

ADJECTIVE - Of persons: bad tempered, irritable. nettlesome 1766--; nettly 1825--.

IRRITATION, IRRITABILITY

NOUN - Irritability.	waspishness 1593--.
NOUN - A person characterised by petty malignity.	wasp 1508--.
ADJECTIVE - Of persons: bad tempered, irritable.	waspish 1566--; wasp-stung 1596.
ADVERB - Irritably.	waspishly 1684/94--.

Just as biting spices such as pepper and snuff may burn and produce irritation so on a lesser level spice can add zest to food and make it interesting. In the subsection EXCITEMENT CAUSED BY 'PIQUANT' MATERIAL we find the following entries:

NOUN - Action of making more interesting or racy.	spicing (up) 1934--.
ADJECTIVE - Pleasantly exciting, spicy or piquant.	zested 1769 + 1801; spicy 1853--; zestful 1850--.

4e) Electricity

To complete this section on the HOT side of the HOT/COLD metaphor of emotion I should now like to examine words using the concept of electrical energy as opposed to heat energy. As electricity is a form of energy that shocks or stimulates, perhaps the following analogy might illustrate the use in the realm of the emotions:

ELECTRICITY CAUSES STIMULATION AND SHOCK IN LIVING ORGANISMS	:	EMOTIONAL EXCITEMENT CAUSES THRILL AND SHOCK IN PEOPLE.

The most fruitful area of the emotional lexicon in which to seek examples of this electrical analogy is that of EXCITATION, EXCITEMENT.

EXCITATION

NOUN - The property of exciting. voltage 1904--.

NOUN - A person or thing that excites. electrifier 1860--.

ADJECTIVE - Exciting the emotions, rousing. electrical 1775--; electric 1793--; electrifying 1820--; voltaic 1920.

VERB - To animate, make keen. electrify 1752--; galvanise to/into life 1853--; volt 1930--.

ADVERB - In a manner that excites. electrically 1842--.

EXCITEMENT

NOUN - Mental excitement. electricity 1791--; electrization 1870; electrification 1878--.

ADJECTIVE - Excited. galvanised 1843--; volted 1930--.

THRILL

NOUN - A thrill. shock 1705--.

VERB - To get a thrill of pleasure. get a charge out of 1951-- U.S.

VERB - To impress or thrill enormously. blow (a person's) mind 1967 + 1970--.

As one would expect, most entries date from the nineteenth century, reflecting the advance of use of electrical power. It is easy to envisage future advances in technology

where nuclear or laser-power is used much as electricity is today, in which case future generations could extend this pervasive HOT/COLD metaphor by adding 'radioactive' or 'atomic' passions, or perhaps great lovers may have a passionate 'fusion', or a traumatic 'fission'.

Although not directly referring to electrical power, there are in the section PLEASURABLE EXCITEMENT AND THRILL several items referring to the concept 'tingle'. These words refer of course to the thrill of excitement which, although not exactly denoting heat of any kind, nevertheless feels like some sort of energy that relates to the exciting of the emotions. In fact the tingling energy if anything is *cold*, hence spine-freezing 1937--; spine-chilling 1946--.

THRILL, WAVE OF EXCITEMENT

NOUN - A tingling sensation caused by emotion. tingling 1398--; tingle 1841--.

VERB - Of a person: to be seized with a tingling sensation due to emotion. tingle 1388--.

ADVERB - In a tingle of excitement. a-tingle 1855.

VERB - Of the ears: to be affected with a tingling sensation at hearing anything shocking, painful or pleasurable. tingle 1388--.

PLEASURABLE EXCITEMENT

ADJECTIVE - Exciting a tingling sensation of excitement. *tincligende* OE; tinglish 1855.

VERB - To excite someone. tingle 1572--.

ADVERB - In an exciting manner. tinglingly 1889.

NOUN - Something pleasurably frightening. ..... spine-tingler 1942--.

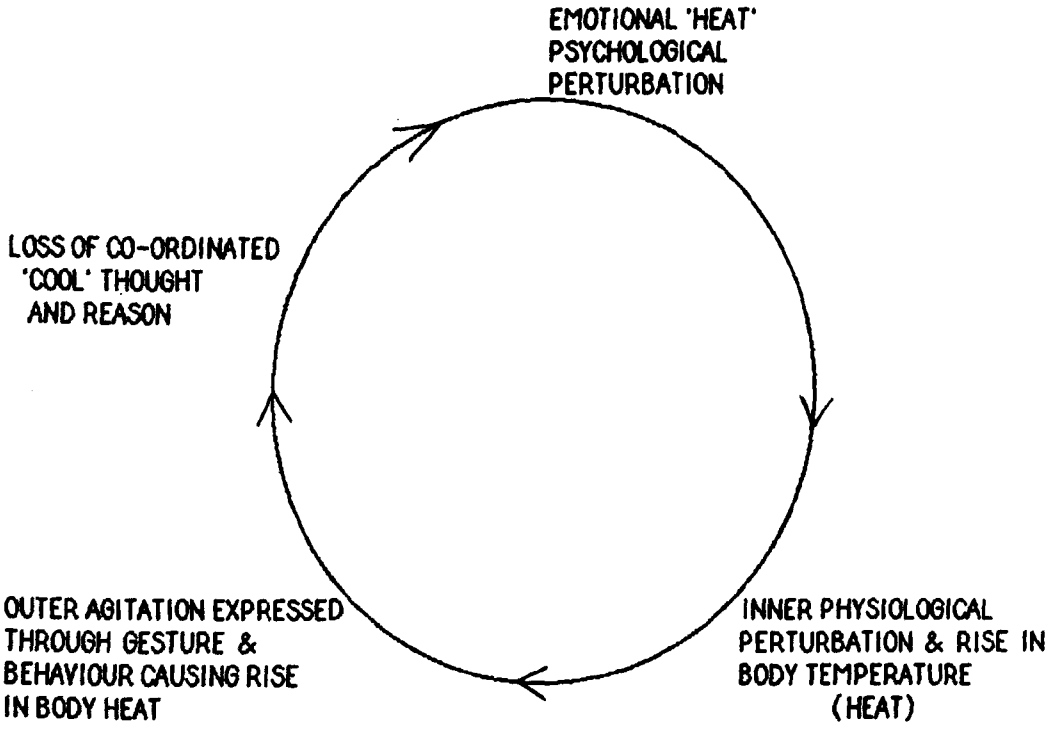
ADJECTIVE - Inspiring pleasurable excitement and terror. spine-tingling 1955--.

5) Symbiotic Spiral of Emotion

I hope that the foregoing set of analogies which 'grew' as it were out of an examination of the lexis help to illustrate just how pervasive the HOT/COLD metaphor really is in our language.

It is not just the ability of the metaphor to adapt to different ages and advances in technology that gives it its strength however. Emotions are considered as the cause of both inner subjective perturbations and outer observable behaviour patterns and gestures. In turn agitated gestures and behaviour may generate more emotion and so a sort of SYMBIOTIC SPIRAL of Emotion may thus be set up. I believe this is why the HEAT metaphor is considered so appropriate for expressing emotions such as those considered so far in this chapter, which, like ANGER and PASSION, cause a great deal of inner psychological disturbance and subsequent physiological disturbance such, as accelerated heart-beat, faster breathing, sweating, flushing etc. A rise in temperature caused by such changes is reinforced by outward behaviour such as agitation etc., which in turn once again produces more bodily heat. FIG. 1 below illustrates the consequent SYMBIOTIC SPIRAL, which works much like a vicious circle.

FIG.1



Because of the gradual (and in some cases not so gradual) build-up of emotionally and physically generated heat the process could in theory go on indefinitely. Of course what normally happens is an emotional 'explosion' of the type examined earlier in this chapter which siphons off excess energy. (See especially 2c EXPLOSION) The section VIOLENT ANGER is very rich in MOVEMENT words e.g.:

VERB - To storm or rage with violent gestures. stamp and stare c1375-1657; ramp c1386--; stamp 1560--; stamp one's foot 1821--; rampage 1715-1824; stomp one's feet c1927/34.

Similarly the section FRENZY contains movement verbs, some of which also carry connotations of heat.

VERB - To become wildly excited, show signs of frenzy. rage a1300--; be carried 1561 + 1827; schwärm 1913--; go (in) off the deep end 1921--; blow one's top 1928--; go haywire 1929--; flip 1950--; flip one's lid/wig 1951--; wig out 1955--.

Most of these verbs suggest violent observable reactions (as opposed to subjective inner feelings such as heart-burnings etc.) and one can imagine actions including stamping, shouting, flushing, grinding the teeth (see Appendix PHYSICAL EXPRESSIONS OF ANGER), running around in circles etc., which of course would generate a whole lot of physical heat. (See Appendix for full list of VIOLENT ANGER, FRENZY.)

I feel that it is this *double* mapping of inner/outer heat coupled with the notion of cause/effect that lends such force to the EMOTION IS HEAT metaphor. Looking back to the notion of a SYMBIOTIC SPIRAL one can see how chafings, burnings, boilings etc. in the inner bosom can produce states of feeling such as 'hot around the collar' 'all steamed up' 'in a sweat', which in turn will cause one to 'flare up' 'blow hot coals' or even 'set the kiln on fire'. The latter 'outbursts' of emotion would then in turn generate more physical heat and more emotional upset (and heat) until all energy was finally burnt out.

6) Inner and Outer aspects of the Hot/Cold Metaphor

Lakoff and Turner (1989) use the following sentence to point out that metaphors rely

on ideas communicated by one's culture as much as by first hand experience. Thus "Their lovemaking reached feverish pitch" is followed by the observation that "sex involves physical exertion, and that physical exertion produces heat." (1989: 84) The second quotation obviously applies to the second outer physical stage of the SYMBIOTIC SPIRAL discussed in the previous section of this chapter. There is however an inner subjective side of the metaphor LUST IS HEAT discussed by Lakoff and Turner, which involves the inner 'burnings' and 'scaldings' of desire, which a number of partnerless people experience. George Lakoff does in fact include examples of this *inner* sense of the metaphor in *Women, Fire and Dangerous Things* (1987) e.g. "He's still carrying a *torch* for her."

"I've got the *hots* for her."

"She's got *hot pants* for you."

"I'm *burning* with desire."

"She's in *heat*." (1987: 410)

On looking at the lexis in the section HEATED PASSION one sees that the great majority of words primarily describe the subjective inner condition of Passion; but because words like fire, flame, burn etc. are used to express the metaphor, concomitant agitated and violent gestures and actions will normally be inferred. Words that specifically describe the outward exhibition of passion are connected with movement rather than heat (see Section 2a NERVOUS AGITATION & Section 5 VIOLENT ANGER, FRENZY). Even those referring to 'a sudden outburst of passion' mapped largely by EXPLOSION (Section 2c) include movement as much as heat within the concept expressed. There is however a small subsection PHYSICAL MANIFESTATION OF HEATED PASSION which includes verbs such as glow c1386--; red 1390-

1422; redden a1648-(1866); colour (1721/1800-1755 DICT.) 1787--; colour up 1836. These verbs indicate the visual effect of inner emotions and thus have no movement component.

PHYSICAL EXPRESSION OF ANGER

VERB - Of the face. 'red' c1205--; redden a1648--.

ADJECTIVE - Of the eyes. 'fire-eyed' 1596-1831; flame-eyed 1609; ferret-eyed a1700--.

Obviously, flushed faces and angry 'glowing' eyes are easily observable and thus have entered the lexis.

Lynn Fainsilber and Andrew Ortony (1987), by asking participants to describe both their inner feelings and the accompanying actions when experiencing the emotional state, discovered that metaphors were used more often when describing the more intense *inner* emotions. This result they concluded was "almost entirely due to this difference in description of feelings as opposed to actions." As this conclusion accords with the structure of the affective lexis of intense emotions such as HEATED PASSION, it would seem that the quality of subjective inner experience can only be satisfactorily expressed by using metaphor, hence the high ratio of words that utilise the HOT/COLD metaphor in this section: PASSION 113 items, HEATED PASSION 263 items (see also Section 4b). This also bears out one of the central tenets claimed by Lakoff and Johnson (1980):

"Specifically, we tend to structure the less concrete and inherently vaguer concepts (like

those of the emotions) in terms of more concrete concepts, which are more clearly delineated in our experience." (1980: 112)

Fainsilber and Ortony remark that the quality of metaphors used was "disappointingly banal", and that their subjects used "eight times as many frozen, or dead, metaphors as novel ones." (1987: 248) Such 'banal' frozen metaphors included 'warm feelings' and 'burning sensations inside'. As Ortony was attempting to link the results of this trial with his 'Vividness Thesis' (See Ch.1:2a), no doubt such results may have appeared disappointing. From my point of view, however, these results merely emphasise the pervasive strength of the HOT/COLD metaphor, which many subjects considered quite adequate to express the most intense inner emotions. Fainsilber and Ortony do cite the example "a storm was brewing inside" to illustrate the effect of metaphorical 'vivacity' compared with the mundane label of resentment (ibid: 249). The 'vivacity' of this expression is in fact structured by the basic metaphor EMOTION IS AGITATION as discussed in Section 2a of this chapter.

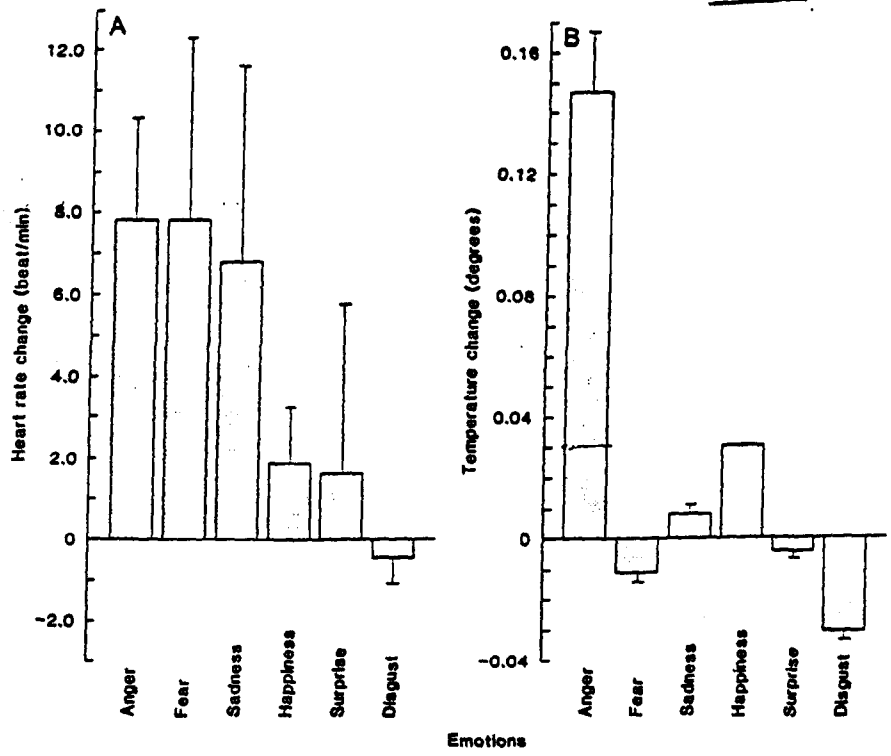
In a recent book, *The Cognitive Structure of the Emotions* (1988), Ortony, Clore & Collins attempt to structure a cognitive theory of emotion cast in terms that are:

"... as independent of emotion words as possible, partly because we believe that the structure of the emotion lexicon is not isomorphic with the structure of the emotions themselves, and partly because a theory about emotions has to be a theory about the kinds of things to which emotion words refer, not about the words themselves." (1988: 1-2).

In spite of their distrust of emotion words as potentially ambiguous, Ortony et al. in their preface refer to cognitive psychology as "a 'cold' approach to cognition", and later refer to *appraisal* as "the 'cold' part of the emotion", while the "heat" is provided by *arousal* (1988: 6). This use of the HOT/COLD metaphor at the outset of a work that purports to eschew emotion words attests, I feel, to its indispensability in our language to express various types of emotions.

There is also proof that the subjective inner feelings of heat experienced during certain emotional states may have a basis in actual physiological reactions. In his examination of anger, Lakoff (1987: 406-8) refers to the findings of Ekman, Levenson and Friesen (1983), who discovered that feelings of anger induced by simulating angry facial expressions produced far greater changes in the autonomic nervous system than simulated expressions of other emotions such as happiness or sadness. Reactions to anger produced skin temperatures 14.75° above normal, with happiness a very poor second at 3° above normal. (See FIG.2 reproduced from Ekman, Levenson & Friesen (1983.)

FIG 2.



Changes in (A) heart rate and (B) right finger temperature during the directed facial action task. Values are means ± standard errors. For heart rate, the changes associated with anger, fear, and sadness were all significantly greater ($P < 0.05$) than those for happiness, surprise, and disgust. For finger temperature, the change associated with anger was significantly different ($P < 0.05$) from that for all other emotions.

Lakoff rightly observes that these results, correlating so closely with the lexis of anger, lead to the inference that:

"... ordinary speakers of English by the millions have had a very subtle insight into their own psychology." (1987: 407)

Ekman et al. investigated reactions to six emotions in all (see FIG.2) and found that fear and surprise produce a *below* normal skin temperature. Once again the lexis for these emotions corroborates the results of Ekman et al., for one may be cold, frozen or chilled with fear. Similarly one may have cold feet or feel one's blood run cold. I do not include the phrase 'in a cold sweat' here as I feel that this refers to the *outer* coolness caused by physical sweating rather than the *inner* subliminally perceived coolness caused by changes in the autonomic nervous system. In a symbiotic spiral for mounting fear this phrase would appear at Stage 2 of outer physical cooling, although the physical condition is of course caused initially by fear.

Surprise, which I take to correlate with mild mental shock, would include words already discussed in chapter two concerning the concept STUN, e.g. numb, frozen to the spot. In fact in many cases fear may be regarded as a prolonged state of shock as the lexis for the two states has many overlaps, e.g. one may be 'rooted' or 'frozen' to the spot as a result of surprise or fear. The horror of disgust causes a similar 'chilling' effect. In fact Ekman et al. found that disgust produced a much greater drop in skin temperature than either fear or surprise, hence the fact that one shudders with disgusted horror or experiences shivers down the spine. In this context too it is possible that a group of words connected with creeping sensations on the skin could be associated with this drop in temperature, hence the phrases 'I felt my flesh creep' 'my skin crawled' 'that gave me the creeps' etc. Such phrases often express a combination of fear and disgusted horror and are linked with the idea of 'horripilation', defined as follows in the OED:

"Erection of the hairs on the skin by contraction of the cutaneous muscles (caused by cold, fear or other emotion, or nervous affection), producing the condition known as 'gooseflesh'; 'creeping of the flesh'."

Ekman et al. also conclude that the clear-cut result produced by emotion-prototypic patterns of facial muscle action, which were much greater than results obtained by 're-living' emotions in the imagination, "underscore the centrality of the face in emotion." Certainly in the section ANGER there is a group of words connected with animal-like facial expressions, e.g. gnash, grind, bare the teeth, growl, snarl, etc. (PHYSICAL EXPRESSIONS OF ANGER). It would seem then that Ekman et al's. conclusions are largely borne out in the lexis itself.

7) The Cold side of the Hot/Cold Metaphor

7a) Emotional Impassivity

Having looked in some detail at the HOT side of the HOT/COLD metaphor I will now examine the COLD side of this metaphor, expressing the notion that LACK OF EMOTION IS COLDNESS. There seem to be two types of mental coldness: one is involuntary to a greater or lesser extent and refers to those people who are possessed of a cold impassive nature; the other type refers to a voluntary control over the emotions, denoting equipoise and composure or downright cold calculation.

The COLD side of the metaphor is less pervasive in the lexis and perhaps this should not surprise us as the majority of COOL, COLD words refer to temperaments (i.e. permanent states), and as most human beings do not share this impassive temperament but are from time to time subject to different emotional states ranging, as seen earlier in this chapter, from mere agitation to states of frenzy. (For an analysis of emotional states as opposed to temperament within the affective lexicon see Ortony, Clore & Foss (1987)).

The relevant analogy that structures this COLD side of the metaphor could be expressed as follows:

LACK OF HEAT CAUSES SUBSTANCES TO GROW AND REMAIN COLD	:	LACK OF EMOTION CAUSES PEOPLE TO BECOME AND REMAIN IMPASSIVE.

The structure of COLD EMOTIONAL IMPASSIVITY (see Appendix) is as follows: cold 17, chill 9, cool 6, frigid 5, frost 5, freeze 5, ice 4. Single items include umbrous, unwarmed, fish-blooded, nun's flesh, and snow queen.

Obviously the key-word in this section is COLD, the adjective first appearing in the figurative sense in Old English. Fish-blooded and nun's flesh are good examples of metaphors based upon 'received beliefs', transmitted through a shared culture and having no scientific basis in fact. The presence of words like frigid, frost, freeze, ice, and snow queen suggest, I think, that a further analogy may be adduced:

COMPLETE WITHDRAWAL OF HEAT CAUSES SUBSTANCES & LIQUIDS TO FREEZE AND BECOME HARD	:	COMPLETE ABSENCE OF EMOTIONAL RESPONSE CAUSES PEOPLE TO BECOME IMPASSIVE AND UNFEELING.

The fact that frozen things are also hard makes these words doubly effective by linking them with the associated concepts, which form part of the HARD/SOFT metaphor. The following adjectives show elements of both coldness and hardness when used to map the concept MORAL INSENSIBILITY:

steelen 1000-1659; stony ?c1230--; stonish c1450-1551; steely 1509--; flinted 1583-1587; rocky a1586--; marble 1593--; iron 1596-1651; steeled 1599--; marble-breasted 1601; marble-minded 1612; marble-hearted a1618; petrified 1720--. Also containing connotations of both 'coldness' and 'hardness' are the verbs emmarble 1596; *gorgonize* 1609-a1631; petrify 1626-a1711; petrificate 1647; ossify 1831--; all meaning 'to become morally inured'. The 'type' of moral deadness, the stuff of a hard heart, is stone a1300--, later followed by marble 1586--, first used figuratively in this sense by Shakespeare:

1593 SHAKS. 3 *Hen VI*, III, i, 38

"Her teares will pierce into a Marble heart."

1601 SHAKS. *Twel. N. V*, i, 127

"The Marble-brested Tirant."

The definition given in the OED for marble as a predicative adjective is 'white, cold,

hard or rigid like marble'. Shakespeare, being the great poet that he is, triggers multiple connotations, both concrete and metaphoric, by using this epithet.

The quality of coldness in ice is discussed by the linguistic philosopher John Searle in his paper Metaphor (1979). He uses the sentence "Sally is a block of ice" to examine the disparity between the speaker's utterance meaning and the literal sentence meaning, and declares:

"... though similarity often plays a role in the comprehension of metaphor, the metaphorical assertion is not necessarily an *assertion of* similarity." (1979: 259)

Searle concludes that the relation between cold things and unemotional people is based on no literal similarity but:

"... is simply that as a matter of perceptions, sensibilities, and linguistic practices, people find the notion of coldness associated in their minds with lack of emotion. The notion of being cold just is associated with being unemotional." (ibid.: 267)

Searle's main aim in this part of his article is to attack the comparison theory of metaphor. His conclusion that being cold and being unemotional "just is associated" in the mind can now be criticised in the light of subsequent insights pioneered by Lakoff & Johnson (1980); insights which are the basis of my own lexical analysis of the HOT/COLD metaphor in this chapter.

I would claim that the trigger word 'ice' in his example "Sally is a block of ice" alerts the whole web of concepts that instantiate the basic metaphor LACK OF EMOTION IS COLDNESS. Searle is right when he says above that similarity plays a role in the comprehension of metaphors and to my mind this similarity lies in the similar relationships (in this case the effects) obtaining within the FREEZE/IMPASSIVE analogy above. The notion of the similarity of relations working within analogy, as opposed to the similarity of attributes between two objects, will be further discussed in section (9) of this chapter.

7b) Calm Self Possession & Composure, Equanimity

These two sections contain COLD words which partially map the respective concepts, CALM SELF POSSESSION having 16 COLD words from a total of 87 items and COMPOSURE, EQUANIMITY having 13 COLD words from 213 lexical items. (See Appendix)

CALM SELF POSSESSION

NOUN - Coolness, self-possession. coldness 1548; coolness 1651--; sang-froid 1750--; cool-headedness 1839/47-1882; cool 1966--.

NOUN - One who maintains self-control. cool customer 1941--.

ADJECTIVE - Self-possessed, deliberate. cool BEOW.--; cold c1500-1794; cool as a cucumber a1732--; cool-headed 1777--; cucumber cool 1955; supercool 1970--.

VERB - To maintain control over oneself. play it cool 1955--; keep (one's) cool 1967--.

ADVERB - In a composed manner. coldly 1526-1757; coolly 1580--.

COMPOSURE, EQUANIMITY

NOUN - Action of calming a person or the emotions. cooling 1588-1640.

VERB - To calm a person or excited emotions. *ðcðlan* OE.; cool a1340--.

ADJECTIVE - Brought to peace or calm. cooled 1682.

VERB - Of persons and their emotions: to calm down. *ðcðlian* OE.; cool a1000; simmer down 1871--; cool off 1887--; cool it 1953--.

The states of calmness, composure and self-possession quite obviously are structured by COOL rather than COLD. Unlike in the section COLD IMPASSIVITY there is no real sliding scale of temperature for one either is or is not composed or in a state of self-possession. The concept of self-control, i.e. 'to be cool,' has been considered an admirable state, implying a voluntary control, reflected in the lexis by many words prefixed by self- e.g. self-command 1699--; self-control 1711--; self-restraint 1775--; self-collection 1842 + 1871; self-repression 1866--; self-containedness 1839/47-1882.

The section COMPOSURE is partially mapped by negative definitions expressing the LACK of perturbation caused by emotion. This is especially noticeable in the noun 'composure' and the adjective 'composed' listed below.

NOUN - Composure. unpassionateness 1611 + 1655; unconcernedness 1647-(1860); imperturbation 1648 + 1871; unperturbedness 1676 + 1867; dispassion 1692--; unconcern 1711-(1865); inirritability 1793--; imperturbability 1831--; dispassionateness 1842 + 1886; unprovokedness 1856; unruffledness 1858 + 1880;

imperturbableness 1860 + 1861; inexcitability 1864 + 1876.

13 ITEMS.

ADJECTIVE - Composed. Calm. unmoved c1375--; unperturbed 1420/22--; imperturbable c1450--; unaffected c1586-(c1820); unpassionate 1593-(1852); unincensed 1594 + a1800 + 1885; dispassionate 1594--; dispassioned ? 1608-1746; unpassionated 1611; untouched 1616--; unpassioned a1618 + 1764; impassionate 1621-1664 + 1850; unravished 1622; dispassionated 1647; unruffled 1659--; unconcerned 1660--; uninflamed 1714 + 1846 + 1876; imperturbed 1721--; unexcited 1735--; incurious 1737; unalarmed 1756--; unfanned 1764 + 1816; unagitated 1772--; undistraught 1773 + 1874; inirritable 1794/6--; unprovokable 1803; unvolatile 1823; unexcitable 1839--; disimpassioned 1861--; tremorless 1869; unrippled 1883.

31 ITEMS.

Thus out of a total of 46 nouns meaning 'composure', 13 are negatives and out of 61 adjectives meaning 'composed', 31 are negatives, four of which utilize the HOT/COLD metaphor: unincensed 1594 + a1800 + 1885; uninflamed 1714 + 1846 + 1876; unfanned 1746 + 1816; unvolatile 1823. Even higher ratios of negatively defined words are found in the section EMOTIONAL INSENSIBILITY (see Appendix).

NOUN - 'Emotional Insensibility'

13 positive words 21 negative words.

ADJ. - 'Emotionally Impassive'

5 positive words 29 negative words.

This data shows that the human mind is concerned with emotionally active states rather than their contraries, for the opposite process of mapping erupting emotions as a lack or loss of equanimity is sparse, consisting of a mere scattering throughout the emotion lexis analysed in this chapter and illustrated in the lexical items below.

NERVOUS EXCITEMENT

VERB - To be in a state of nervous excitement. lose one's head 1847--; lose one's block 1913--; do in one's block 1916--.

IRRITATION

VERB - To irritate, annoy. distemper c1386-1670; discontent 1494-1632 + 1878; bring out of patience 1530.

EXCITATION

VERB - To animate, to make keen, eager. unlull 1743; unsober 1856.

ADJ. - Of feelings: excited. unsubsided 1804.

ANGER

VERB - To become angry. lose one's cool. 1966--.

7c) Lukewarm Enthusiasm

On a sliding scale the concept APATHY is normally considered only a little 'warmer'

than the emotional chilliness of cool detachment. The seventeen items in this section reflect the idea of lukewarmness with the exception of the adjective faint 1596--.

NOUN - Lack of Enthusiasm. warmness 1561; lukewarmness 1561--; lukeness 1597; lukewarmth 1716--.

NOUN - A lukewarm person. lukewarmling 1626-a1640; lukewarm 1693--.

ADJECTIVE - Of persons, their attributes & feelings: Having little warmth or enthusiasm. *wlæc* OE.; luke 1340-c1450; tepid 1513--; lukewarm 1596--; faint 1596--; laodicean 1633--.

ADVERB - In an unenthusiastic manner. *wlæclice* OE.; lukely 1340; lukewarmly 1611 COTGRAVE 1675--.

VERB - To grow lukewarm or unenthusiastic. *awlacian* OE.

VERB - To make lukewarm or unenthusiastic. lukewarm 1592.

The Laodiceans are reproved in *Revelation* iii, 15-16 for their lukewarm attitudes towards religion, politics etc. where they are "neither hot nor cold", and thus this extension of the metaphor is firmly rooted in the Christian culture.

8) Mediaeval Humours

A fascinating aspect of the HOT/COLD metaphor is that of the influence exerted by mediaeval physiology, especially the concept of the four humours and that of the blood considered as the seat of anger found from a1300 onwards.

A small sub-section to MORAL INSENSIBILITY is COLD-BLOOD, containing 7 items, 5 of which are derivatives of cold-blood, to which the OED attaches the following note:

"A phrase of the older physiology : from the sensations felt in the face and head when the circulation is quickened by exertion or excitement, the blood itself was supposed to grow hot or to 'boil', at other times to be 'cold' or not sensibly hot. Hence phrase in cold blood:
a) Coolly, without excitement, not in a passion; with *sang -froid*;
b) Now chiefly in reference to doing with cool deliberation things which look like the cruel deeds of passion."

The phrase *sang-froid* has weakened (see Section 7b CALM SELF-POSSESSION) whereas 'cold-blood' as defined above (b) expresses the notion of dehumanised behaviour, for it combines extreme emotional impassivity, i.e. complete absence of all affective response, with extreme self-possession. This type of self-possession goes beyond 'cool' reason and is the polar opposite of 'hot-blood', a term found as the adjective hot-blooded 1598-- in HEATED PASSION and EXCITABILITY. Also in EXCITABILITY we find hot-brained 1553--; hot-reined 1639; hot-headed 1641.

The term hot-reined reflects the influence of this older physiology, fitting in with the former definition of 'liver' 1390-- 'With allusion to the ancient notion that it was the seat of love and violent passion generally.'

1594 SHAKS. *Lucr.* 47

"To quench the coale that in his liver glowes."

Hence we find the phrases 'white-livered' and 'lily-livered', denoting a person who had no strength or vigour to display anger, resentment etc.

The notion of the bile as one of the four humours entered the language in its Latin form in the mediaeval period to express 'bitter anger', so that the terms cholera c1386-1561; choler c1386-1834; choleric 1340-1699 were thought of as dry and hot at this time. Irritability was largely structured by the notion of the spleen, productive of irritating or burning bile, there being no fewer than nine adjectives deriving from spleen to express this mental state.

ADJECTIVE - Of persons: bad tempered, irritable. bilious 1561--; spleenful 1588--; splenetic 1592--; spleeny 1604--; splenitive 1633 + 1815; splenial 1641; splenatic 1663-1721; splenetive 1679; spleenical 1818; liverish 1896--.

ADJECTIVE - Somewhat cross or peevish. spleenish 1610--.

Spleen words also occur in RESENTMENT, INDIGNATION.

NOUN - Indignation. spleen 1600-1629.

VERB - To take offence at, resent. bear (one) upon the spleen 1623--; bear upon the spleen 1629; spleen 1885.

Also in this section appear the terms heart-burning 1513-- and heartburn 1621--

to express indignation, resentment, and heart-burnings 1605-(1874) 'grudges'. I think that at some point the idea of the physical feeling of heartburn, i.e. burning indigestion, took over from the metaphorical heart-burning, i.e. rankling resentment, and thus coalesced in meaning with other burnings caused by bile, spleen, liver and gall. (See also Section 4d where IRRITABILITY & RESENTMENT are partially mapped by BURNING SPICE, BITES AND STINGS.)

Finally the concept of APATHY is partly structured by the word phlegm, which was thought of as cold and moist in the mediaeval period. In fact we still speak of a phlegmatic personality to this day as a rather dull unexcitable sort of person and this is reflected in the following definition from the OED:

Phlegm. sb 1a 'In old physiology, regarded as one of the four bodily 'humours', described as cold and moist, and supposed when predominant to cause constitutional indolence or apathy.' 1387--.

9) Analogy

During the course of analysing the HOT/COLD metaphor I have presented a series of analogies which I feel lie behind the use of various lexical items to express emotion or lack of emotion. I should like therefore to complete this chapter by explaining why I think this method the most suitable way to analyse the structure of a pervasive metaphor like HOT/COLD, which tends to ramify throughout the lexis of emotion.

In her paper "Are Scientific Analogies Metaphors?" (1982) Dedre Gentner outlines a theory of 'Structure-Mapping'.

"... such mappings apply the same relations to *dissimilar* objects, since object attributes are imported only to the degree that the objects themselves, as opposed to their roles in their systems, are similar." (1982: 109)

Heat and Emotion are such dissimilar objects but, as we have seen, their relations are similar inasmuch as they both produce similar (analogous) effects in substances and human-beings respectively. Carbonnel & Minton (1983) also consider analogy to be fundamental to the metaphoric process and place emphasis on *physical* relations such as cause and effect mapping onto more abstract domains:

"*Physical metaphor hypothesis* : Physical metaphors directly mirror the inferential reasoning process. Inference patterns valid in physical domains are transformed into inference patterns applicable in different target domains by stripping away physical descriptors but preserving underlying relations such as causality." (1983: 4)

The series of coherent analogies that I have presented in this chapter has been based on cause/effect relations and so I would agree with Carbonnel here and point out that data obtained directly from the lexis itself accords with a theory intended to be applied to cognitive processes that are reflected in language.

& Gentner

Gentner (1983) extend the structure-mapping theory, once again emphasising the basic differences between similarity and analogy. Similarity suggests that two objects in two domains are similar, whereas analogy conveys information about similar relations existing between two objects. Gentner here uses the analogy that "the hydrogen atom is like the solar system" and contrasts this with an example of similarity:

"There's a system in the Andromeda nebula that's like our solar system." (1983: 101)

"... the analogy conveys considerable overlap between the relative spatial locations, relative motions, internal forces, and relative masses of atom and solar system; but it does *not* convey that the objects in the two domains are similar." (Ibid.: 101)

In a more recent paper (1988), Gentner uses the structure-mapping theory to investigate how analogy and similarity work in experiential learning and reasoning. Here Gentner stresses the importance of the principle of systematicity.

"... people prefer to map *systems* of predicates rather than isolated predicates. Analogy conveys a system of connected knowledge, not a mere assortment of independent facts." (1988: 64)

I hope that the analysis of the HOT/COLD metaphor that I have presented illustrates that such a system of connected knowledge maps onto the target 'emotion' via the HOT/COLD metaphor, particularly with reference to:

1) The linked series of cause and effect pertaining to various substances.

2) The relative degree of those effects.

3) The cumulative effect of the double mapping process of inner psychological and/or physiological heat and outer physical heat.

Gentner (1988) goes on to suggest that:

"The more matches are found between the predicates of the base system and existing predicates in the target, the more support there is for mapping other members of the base system." (ibid.: 64)

A similar thesis is posited by Tourangeau & Steinberg (1982: 218), who outline what they call a "domains-interaction" theory, while Carbonnel & Minton (1983) put forward a similar view, albeit preferring to think of the process as generating more correspondences in the target domain (EMOTION) rather than mapping more members from the base or source (HEAT).

"Once corresponding nodes in the two domains have been identified (by constructing a mapping structure), knowledge from the source can be added to the mapping, thereby generating corresponding inferences within the target domain." (1983: 18)

I would suggest that this is exactly what I have done in producing my set of analogies, which correspond to Gentner's matching predicates in the base/target systems, or to

Carbonnel's "corresponding nodes in the two domains." Thus knowledge from the source leads to a series of corresponding inferences in the target domain concerning the relations of CAUSE/EFFECT. Such effects in liquids are agitation, rise in temperature, expansion, simmering, bubbling, boiling and steaming. The effects seen in solid substances are smouldering, smoking, heating, glowing, burning, and flaming. Finally the effects observed in contained substances are detonation and explosion. In addition the effect of electrical energy, fermentation, hot and biting spices, herbs and stings have also been observed to take part in this "domain interaction". As already stated in Section 4e, as knowledge advances in the field of science connected with HEAT, so more mappings may be added to this HOT/COLD metaphor, a process which will in effect last indefinitely. This too is perhaps one of the reasons for the strength and pervasive quality of the HOT/COLD metaphor.

10) The Hot/Cold Metaphor in Poetry

Having discussed the HOT/COLD metaphor as an everyday conventional metaphor, I would like to conclude this chapter by looking at its role in the literary context. Lakoff & Turner (1989) in a chapter on poetic metaphor analyse Shakespeare's use of this metaphor in the following four lines from Sonnet 73:

"In me thou seest the glowing of such fire,
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consumed with that which it was nourished by." 9-12

Lakoff & Turner point out that Shakespeare makes use of our knowledge of the various steps of a fire:

"... in the early flaming up is the heat of youth; the steady flame is middle age; the embers glowing among the ashes are old age; and the cold ashes are death." (1989: 31)

Lakoff & Turner see Shakespeare's metaphor as mapping life and I would like to take their analysis a stage further by seeing how Shakespeare here juxtaposes two concepts, namely Life and Passion, both mapped by fire. Life and passion were inextricably intertwined in the Elizabethan mind and the folk belief that acts of sexual passion physically shortened the natural life span attests to this. Passion, like a fire, has a limited life and can either flare up very brightly and then die down, or hold a steadier flame which endures much longer. Either way ashes are produced, which will damp down the flames, leaving only the 'glow' of both life and passion.

The preceding four lines in this sonnet also use the HOT/COLD metaphor and through the image of the setting sun anticipate the glowing embers of life and lust.

"In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self that seals up all in rest:" 5-8

Thus a whole range of imagery is present in this sonnet which triggers *simultaneously* the metaphors LIFE IS A FIRE/HEAT and PASSION IS A FIRE/HEAT:

Sunset, glowing, fire, consumed - LIFE, PASSION IS HEAT/FIRE

Twilight, west, black night, ashes - DEATH, FAILING PASSION IS COLD/DARK

All these words bring in the relevant 'connotational penumbra' (Levinson's term, see Chapter 1: 3b) which activates the HOT/COLD metaphor, and of course the metaphor is augmented by specific literal references to death (bed) and youth. Another way of looking at this linguistic feature is that of 'Spreading Activation', a term first coined by Collins & Loftus (1975) and later used by de Beaugrande & Dressler (1981):

"When some item of knowledge is activated, it appears that other items closely associated with it in mental storage also become active (...). This principle is often called SPREADING ACTIVATION (see Collins & Loftus 1975) and mediates between the explicitly activated concepts or relations and the detailed richness which a textual world can assume."

(88-89)

It is such spreading activation that enables the formation of "elaborate associations" and the deployment of "Mental images ... far beyond what is actually made explicit in the surface text." (ibid.: 89)

The HOT/COLD metaphor is used by many other poets including Andrew Marvell:

"And your quaint honour turn to dust;

And into ashes all my lust.

The grave's a fine and private place.

But none, I think, do there embrace."

To His Coy Mistress 29-32

As in Shakespeare, the fire of passion here turns to ashes with age just as the lady's frigidity ends up in dust, and the grave is not only cold and dark but also isolated.

Coming up into the present century, Dylan Thomas utilises the HOT/COLD metaphor in the opening to the following poem:

"Do not go gentle into that good night,

Old age should burn and rave at close of day;

Rage, rage against the dying of the light."

'Do not go gentle into that good night' 1-3

In this poem "burn" in line 2 triggers the metaphor PASSION IS FIRE, while "night", echoed by "close of day" and "dying of the light", triggers DEATH IS COLD, DARK. Of course there are innumerable examples of the use of the HOT/COLD metaphor in poetry to map the passions. Here the passion is anger or lust for life where the literal rave, rage echoes the metaphorical burn.

— — On metaphors in poetry, Lakoff & Turner say the following:

"What is meaningful are not the words, the mere sound sequences spoken or letter sequences on a page, but the conceptual content that the words evoke. Meanings are thus in peoples' minds, not in the words on the page." (1989: 109)

Metaphors in poetic contexts will trigger different mappings and different meanings for individual readers according to cultural background, experience etc. and as Lakoff & Turner remark, "there is an enormous range of possibilities open for reasonable interpretation of a literary work". (ibid.: 109)

II) Conclusion

In this chapter I have tried to illustrate the pervasive quality of the HOT/COLD metaphor to map the emotions. The metaphor appears in everyday speech and language as well as literary and poetic contexts. This metaphor, which mediates the analogy cause/effect : emotion/heat, is as useful today as it was in the early Old English Period (c700). It will no doubt go on reflecting both our inner and outer state of passion while human existence entails the experience of emotional states. In fact while the sun (the source of all heat) exists, and while fundamentally 'feeling' human beings exist, this powerful and all-important metaphor will also exist.

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APPENDIX TO CHAPTER 3

Classification of EXCITEMENT, ANGER, PASSION & EMOTIONAL INSENSIBILITY taken from data in *The Historical Thesaurus of English.*

KEY

N	Noun
AJ	Adjective
V	Verb
AV	Adverb
INT	Interjection
ARCH.	Archaic
AUSTRAL.	Australian
COLLOQ.	Colloquial
DIAL.	Dialect
DICT.	Dictionary
FIG.	Figurative
JOC.	Jocular
N.Z.	New Zealand
ORIG.	Originally
PASS.	Passive
PATH.	Pathological
PL.	Plural
POET	Poetic
REFL.	Reflexive (verb)
SC.	Scots
U.S.	United States
date --	word still current
date -(date)	final date uncertain
date	single occurrence of word
date (2)	two occurrences of word, both in the same year
italics	Old English Word
Author's name	Citation in the OED is from the work of a famous author

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EXCITEMENT

EXCITED MENTAL STATE. MENTAL EXCITEMENT

N MENTAL EXCITEMENT

āwehtnes OE.; *onwæcenes* OE.; *styrung* OE.; *weallung* OE.; excitation 1393-(1876); stirring a1400; conturbation c1470-1816; concitation 1533-1656 + 1920 flaw 1567-- FIG.; expergefaction 1638-1827; ferment 1643-- FIG.; suscitation 1646-(1870); tumultuousness 1647-(1899); fermentation c1660-- FIG.; effervescence 1748--; *effervescency* 1767; intumescence 1775; electricity 1791--; foment 1793; tumultuating 1815; feveret 1836 FIG.; excitement 1846--; electrization 1870; electrification 1878--; exuberation 1889; bubblement 1890 + 1902 FIG.; spookery 1893--; rousedness 1915.

N A STIRRING UP, AN EXCITED MOOD

motion 1423-1719; furor 1589-(1860); actuating 1645--; actuation 1656--; rising 1726/46--; gale 18..-- ORIG. U.S.; raptus 1844--; splash 1899; up 1966--.

N A HIGH DEGREE OF EXCITEMENT, A STATE OF INTENSE EXCITEMENT

heat 1588--; boiling-point 1870 FIG.; fireworks 1889 FIG.

N AN OCCASION FOR MENTAL EXCITEMENT

excitement 1878--.

ADJ PHR ALIVE WITH EXCITEMENT

quick with 1837--.

ADJ HOLDING ONE'S BREATH WITH EXCITEMENT

breathless 1802 + 1823 + 1850.

V TO BE GRADUALLY STIRRED UP OR EXCITED

warm 1749--; work up 1681-1709; warm up 1846--.

EXCITED MENTAL STATE, MENTAL EXCITEMENT

V TO BE STIRRED BY EXCITEMENT

ārǣman OE.; *ǣġmian* OE.; stir a1000--; rese a1225; move c1290-c1460 + 1567 SCOTS; rise c1325-(1819); move one's blood a1330-c1400; (stand/be) on (the) tiptoe 1602--; seethe 1606--; fluster 1613; (stand/be) on (one's) tiptoes 1639-1682; foment 1665 + 1680; ferment 1671-- FIG.; animate 1779-1782; fever 1814-1834 FIG.; be borne away 1820; warm up 1846--; effervesce 1850-(1871); (stand/be) tiptoe 1854--; hype 1938 U.S. SLANG.

AJ EXCITED, AROUSED, STIMULATED

āfȳsed OE.; amoved c1374-1596; upreared 1382; entalented 1402; stirred 1483--; intoxicate c1500--; animate a1546 + 1640; vibrant c1550; waked 1581-1646; animated 1585--; uproused 1592 + 1796--; roused 1602--; gunpowdered 1604-1622; concitated 1652; exagitated 1662; upstirred 1663; instinct 1667-1715/20; hot-headed a1693 + 1712; flushed 1749--; fevering 1794 + 1892; fermentitious 1807-1820; wrought-up 1810--; suscitated 1811; effervescent 1833--; effervescing 1837--; galvanised 1843--; gingerbeery 1852 + 1858 DICKENS; tumultuating 1854; excited 1855--; ablaze 1859--; het 1862; effervescible 1866; het up 1894--; piqued 1902; all of a doodah 1915-- SLANG; hopped-up 1923-- U.S. SLANG; volted 1930--; spooked up 1939--; hyped up 1946-- U.S. SLANG; psyched up 1968/70-- COLLOQ. CHIEFLY U.S.

ADV IN A STATE OF EXCITEMENT

agog 1542--; full scent 1688; atop of the house 1673; astir 1835; a-seethe 1879; above oneself 1890--.

ADV IN AN EXCITED MANNER

animatedly 1784--; feverously 1829--; excitedly 1852--; ebulliently 1887--; seethingly 1887; effervescingly 1898.

V OF THE HEAD OR BRAIN: TO WHIRL WITH EXCITEMENT

swim 1702--; reel a1796--; spin 1819--.

V OF FEELINGS: TO BE STIRRED OR EXCITED

move 1483-c1586; rouse 1671-1850.

EXCITED MENTAL STATE. MENTAL EXCITEMENT

AJ OF FEELINGS: EXCITED

ebullient 1664--; tumultuous 1667-(1822/56)--; unsubsided 1804.

AJ OF INANIMATE OBJECTS: EXCITED

feverous 1800 FIG.

INT AN EXPRESSION OF STRONG FEELING OR EXCITEMENT

ah/oh god 1340--; oh a1548--; good god 1586--; arrah 1705-(1820); my god 1812--.

N EXCESSIVE EXCITEMENT

over-excitement 1847--; surexcitation 1873--.

AJ OVER-EXCITED

over-stimulated 1798--; over-excited 1856--; surexcited 1864--.

N AN OPENING OR CHANNEL FOR GIVING VENT TO EXCITEMENT

safety-valve 1818--.

SUBSECTION 1 - THRILL. SUDDEN WAVE OF EXCITEMENT

N A THRILL, A SUDDEN WAVE OF EXCITEMENT

thrilling 1526-1879; pang 1542-a1694; heart-quake c1611-a1711 + 1819-1884 FIG.; heart-qualm c1621-1673; correption 1659-1664; surprise 1670-1719; thrill a1680--; shock 1705--; strumming 1822.

N AN EXCITATION OR NERVOUS DISCHARGE IN THE BRAIN

brain-vibration 1890 + 1905.

EXCITEMENT

SUBSECTION 1 - THRILL

V OF A FEELING: TO COME UPON SUDDENLY, TO SEIZE

surprise c1374-1611; strike 1533--; thrill 1592--; infect 1595--.

N THE SOUND OF A PUNCH, BLOW, SHOT OR THE LIKE USED TO DENOTE THE IMPACT OF AN EMOTION

pow 1931-- ORIG. U.S.

INT pow 1881 ORIG. U.S.

V TO HAVE A SUDDEN THRILLING SENSATION CAUSED BY EMOTION

thrill 1595--; tressilate 1889.

AJ AFFECTED BY A THRILL OF EMOTION

thrilled 1850--.

AV PHR IN A THRILL

a-thrill 1879--.

N A TINGLING SENSATION CAUSED BY EMOTION

tingling 1398--; tingle 1841--.

V OF A PERSON: TO BE SEIZED WITH OR TO PRODUCE A SUDDEN PRICKLING SENSATION DUE TO EMOTION

tingle 1388--; prinkle 1721-1819.

AV PHR IN A TINGLE (of excitement)

a-tingle 1855.

V OF THE EARS: TO BE AFFECTED WITH A RINGING OR THRILLING SENSATION AT HEARING ANYTHING MENTALLY SHOCKING, PAINFUL, OR PLEASURABLE

tingle 1388--; tinkle 1382-1700 + 1722 SCOTS.

EXCITABILITY OF TEMPERAMENT

N EXCITABILITY OF TEMPERAMENT

suscitability 1610; fieriness 1625/8 + 1704 + 1842; heat 1689-1718; inflammability 1787--; excitability a1803--; mobility 1824--; inflammableness 1830; naphtha-fire 1831; excitableness 1875; gustiness 1901--.

AJ EASILY FIRED OR INFLAMED, EXCITABLE

þencful OE.; proud c1330; tickle 1533-1563; gunpowder 1596-1625; hot-blooded 1598--; agitable 1603; excitable 1609--; powdery 1611; incensible 1614; combustible 1647-1867; warm-headed 1690-1749; fermentable 1732-1840 FIG. (2); intoxicable a1734; tindery 1754-1814; inflammable 1800--; gunpowdery 1868--; gunpowderous 1870--; erethic 1888 + 1894; arousable 1890--; rousable 1910 + 1961.

V PHR TO BE EASILY EXCITED TO ENTHUSIASM

be led away 1736-(1861).

N TENDENCY TO BECOME TOO EXCITED

over-excitability 1849.

AJ TENDING TO BECOME TOO EXCITED

over-excitable 1836.

N SOMEONE LIABLE TO SUDDEN OUTBURSTS

vesuvius 1929.

AJ GIVEN TO SUDDEN BURSTS OF FEELING

gusty 1690 + 1855--; spasmodic 1848.

AV OF TEMPERAMENT: IN AN EXCITABLE STATE

inflammably 1817.

SUBSECTION I - IMPATIENT, IMPETUOUS TEMPERAMENT

N QUALITY OF BEING IMPETUOUS OR IMPATIENT

ungeþyld OE.; *unþolemōdnes* OE.; unpatience 1380-1643; impetuousness c1425--; unpatiency 1535 + 1558; unpatientness 1548 + 1587; impatientness 1550-1727; impetuosity 1639--; impuissance 1667; uncontrol 1861; impulsiveness 1863 + 1884; hot-headedness 1872.

N IMPETUOUS ARDOUR

wrath c1489-1601; impetuosity 1632--; fougue 1660-1683.

N A HOT-HEADED PERSON

flumberding c1300 *KING ALISAUNDRE*; hot-brain 1605 + 1625 + 1827; hot(-)head 1660 + 1895--; warm head 1684.

V TO WAIT IMPATIENTLY, TO BE RESTLESS OR IMPATIENT

bite upon the bridle 1514 + 1600; long till 1590; sit upon hot cockles 1607; my/one's etc. fingers itch 1796--.

INT AN EXCLAMATION OF IMPATIENCE

shugh 1640.

V TO MAKE EAGER OR IMPATIENT

set one's fingers on itching 1600.

AJ OF FEELINGS, PERSONS: ACTING WITH OR MARKED BY GREAT, SUDDEN OR RASH ENERGY, IMPETUOUS, IMPATIENT

unþyldig OE.; *ungewildendlic* OE.; *ungeþyldig* OE.; broth c1200 + c1325 + c1375; unpatient c1380-1861 + 1886/96 DIAL.; impetuous 1398--; hot-brained 1553--; heady 1545--; wild 1594--; flashy 1632-1781; hot-reined 1639; hot-headed 1641--; warm 1749-(a1768); impulsive 1847--.

EXCITABILITY

SUBSECTION I - IMPATIENT, IMPETUOUS TEMPERAMENT

AV IN AN IMPETUOUS HOT-HEADED MANNER

ungeþyldelīce OE.; unpatiently c1425-1610; impetuously 1485--; thick and threefold 1627; hot-headedly 1895.

EXCITATION, ACTION OF EXCITING THE EMOTIONS, IMPARTING ANIMATION

N THE PROPERTY OF EXCITING OR CALLING INTO ACTIVITY

movingness 1661-1669; excitancy 1834; thrillingness 1847 + 1897; voltage 1904-- FIG.; excitingness a1910--; sizzle 1964--.

N THE ACTION OF EXCITING EMOTIONS OR ANIMATION

hearting c1250--; exciting 1387--; excitation c1400-(1836/7) RARE OR ARCH. IN GENL SENSE; flustering 1422; erection 1580-1651; exagitation 1603-1737; upstirring 1613-(a1861); expergefaction 1638-1827; suscitation 1646-(1870); exsuscitation 1692; flushing 1775; animation 1818 + 1820; excitement 1830 + 1840; piquing 1854; turn-on 1969--.

N A PERSON OR THING THAT ROUSES OR EXCITES

ange OE.; *ārǣrend* OE.; *āstyrigend* OE.; *āwecenes* OE; *onbrytnes* OE.; waker 1390--; sting c1412--; wakener 1513--; incentor 1563/87-(1895); quickener 1581-- (1513 SC); awaker 1611 + 1685; rouser 1612--; exciter 1617--; fomenter 1633--; ferment 1643--; flesher 1646; fomentary 1657; excitor 1816-(1871); electrifier 1860--; animation 1818 + 1820; flip 1881; tremblement 1895.

N A FEMALE WHO STIMULATES

stimulatrix 1611 + 1796; fomentress 1646; stimulatress 1846--.

N SOMETHING WHICH ON BEING SEEN EXCITES A PARTICULAR EMOTION

object 1588--.

EXCITATION

N WORDS, DESCRIPTIONS OR ATTENDANT FEATURES OF AN EXCITING EVOCATIVE NATURE

colour 1938--.

N OF SPEECH: THRILLING QUALITY

thrill 1891-(1894).

AJ EXCITING THE EMOTIONS. ROUSING AND ANIMATING

stinging a1225--; stirring 1421--; excitative 1490-1847; pathetical 1573--; moving 1591--; heartsome 1596--; pathetic 1598-1762; spirit-stirring 1604--; excitant 1607-(1860); exciteful 1615 + 1618; provocative 1621-(1769); spiritous 1624; provoking 1630-1644; rousing 1641--; excitating a1643; exagitating 1646; affective 1654-1715; fermentive 1656 FIG.; hormetic 1666; affectuous 1674; animating 1680--; arousing 1694-(1810); affecting 1720--; emotive 1735--; upstirring 1751 + 1834; animating 1755 + 1799; stimulatory 1758; thrilling 1761--; procleusmatic 1773-1866; excitive 1774 + 1862; electrical 1775--; stimulative 1791--; electric 1793--; inspiriting 1795--; fermentitious 1807-1820; electrifying 1820--; expergefacient 1821; exciting 1826--; suscitating 1840; arousing 1841; excitory 1861; thrillful 1887-(1893); red-hot 1887--; stir-up 1890; thrilly 1896; voltaic 1920 FIG.; sizzling 1923-- FIG.; impactive 1934--; sizzly 1936--.

V TO ANIMATE, TO MAKE KEEN, EAGER

āhwettan OE.; *āweccan tō* OE.; *fȳsan* OE.; *hwettan* OE.; *līffæstan* OE.; *onbryrdan* OE.; *scierpan* OE.; *weccan* OE.; *wreccan* OE.; arear c1230-1607; kindle (in/to/of or with infinitive) a1300-- FIG.; braid c1325; araise c1374-1494; raise 1388-(1839); waken (up) c1400; provocate 1432/50-1570; uprear 1486 + a1600 + 1795; rear 1526-1647; zeal 1549-1642; fillip 1551 + 1819; tickle up 1567-(1898); solicitate 1568-1650; set on gog 1573 + 1587; flesh 1573-1700; concitate 1574 + 1656 DICT.; turn up 1579; warm c1580--; rouse c1586--; mount 1591-1796 (a1546 SC.); nettle a1592--; yerk/yark 1593-(1874); urge 1594-(1865); accite 1597-1637; suscitate 1597-1675; edge 1599-(1885); upraise a1600 + 1667; startle 1601; set in such a gog for 1602; actuate 1603-1751; awaken 1603--; alar(u)m 1605-1768; spirit 1608--; bustle 1610 + 1880; spriten 1614; put in such a gog of a1616 + 1672; exagitate 1621-1732; foment 1622--; move 1626-1633 (1528 SC.); exacuate 1632-1684; acute 1637; eneager 1649; raise 1652 + 1697 (1533 SC.); ineger 1657; alacriate 1657; ferment 1667-- FIG.; enlighten 1667; flush 1667--; fermentate 1656-a1670; animate 1670--; spirit a1680-1701;

V TO ANIMATE, TO MAKE KEEN, EAGER (CONT.)

work up 1688/9--; pique 1698--; unthaw 1699 + 1895; spirit up 1712--; unlull 1743; electrify 1752--; arouse 1728--; rattle 1781; frisk 1802; enthuse 1827-- ORIG. U.S.; galvanize to/into life 1853--; unsober 1856; effervesce 1866 + 1871; call out 1876; rattle-up 1879; key up 1888--; soul 1891; turn on 1903-- ORIG. U.S.; steam up 1919 + 1931; volt 1930--; whee up 1949-- COLLOQ. U.S.

V TO EXCITE THE EMOTIONS

āfōn OE.; *āhrisian* OE.; *āstyrian* OE.; *āweccan* OE.; *āwreccan* OE.; *gremian* OE.; *hrepian/hreppan* OE.; *onhrēran; onstyrian* OE.; *ophrīnan* OE.; *rēeran; tēesan; ūpārēeran* OE.; wecche BEOW.-c1205; rine BEOW.-?a1500 + 1674; astir c1000-1567; stir a1225--; amove c1280-1596; move a1300; rear c1330-1590; touch (with) c1340--; entalent c1374-1402; stere c1375-a1586; inform c1380--; raise c1380--; commove 1393-1850; excite 1393--; heave c1400-1593; fluster 1422; store c1440 + 1558; esmove 1474-1475; rore 1481; provoke 1535-- (1533 SC.); mount 1591-1796 (a1546 SC.); excitate 1548-1655/60; erect a1568-a1734; carry 1577-a1844; inmove/enmove 1583-1596; agitate 1586--; remove ?1600; work 1605--; recreate 1643; render 1654; tumultuate 1661-1820; arouse 1728--; energize 1753; touch up 1811-(1884); tumult 1819; evocate 1827; emove 1835; evoke 1856--; emotionize 1859 + 1883.

AV IN MANNER THAT ROUSES OR EXCITES

stirringly 1382--; movingly 1591--; pathetically 1592-a1797; provokingly 1615--; pungitively 1617; rousingly 1664 + 1847; inspiringly 1800 + 1821; stimulantly 1814; thrillingly 1825--; electrically 1842--; animatingly 1850--; excitingly 1860--; provocatively 1882; colourfully 1921-- FIG.; emotively 1935--.

V TO EXCITE OR AROUSE ONESELF, PUT ONESELF ON ONE'S METTLE
REFLEX

pique 1736-1837.

V TO CREATE IN ONESELF EMOTION OR FEELING

get up 1837--.

V TO EXCITE TOO MUCH

overwork 1645-(1855); overheat a1667-1682; overboil 1687; over-excite 1825--.

EXCITATION

V OF A STIMULANT: TO HEAT OR EXCITE

inflame 1560--.

V OF AN EVENT: TO TOUCH THE HEART

embrace c1430.

N RENEWAL OF VIGOUR OR LIVELINESS

reanimation 1815-1833.

V TO INCITE AGAIN, TO REANIMATE

reincite 1611-(1801); re-enliven a1660-1809/10; reanimate 1792-- (1706 DICT.); restimulate 1796--; re-excite 1804/6-1816.

N THE ACT OF RE-EXCITING A FACULTY

re-excitation 1880.

N PATH. EXCITATION OF BODY OR MIND

erethrism 1800-(1859).

AJ PATH. PERTAINING TO EXCITATION OF BODY OR MIND

erethismic 1846; erethic 1888 + 1894.

SUBSECTION 1 - TO CAUSE A SUDDEN WAVE OF EMOTION, EXCITEMENT

V TO CAUSE A PERSON TO BE SEIZED WITH A SUDDEN EMOTION

slēan OE.; smite a1300; strike c1440-1853; incuss 1527--; incute 1542; thrill 1605--; pang 1613.

V TO CAUSE A FEELING TO FALL OR COME SUDDENLY

strike 1583--.

EXCITATION

SUBSECTION 1 - TO CAUSE A SUDDEN WAVE OF EMOTION. EXCITEMENT

V TO CAUSE AN EMOTION TO PASS RAPIDLY THROUGH

shoot 1842--.

V TO AFFECT WITH A THRILLING SENSATION

tingle 1572--.

PLEASURABLE EXCITEMENT

N EXHILARATION: EXCITEMENT, THRILL OF PLEASURE

tolcstung OE.; titillation c1425--; thrill a1680--; warmth 1749; excitement 1823 LAMB; kick 1899--; bang 1931 + 1951 U.S. SLANG.

N A THRILLING EXPERIENCE OR INCIDENT

fit c1325-1550; thrill 1936--.

AJ ELATED, THRILLED

through-thrilled 1605-1608 (2); tingling 1716--; thrilly 1893; stoked 1963--SLANG.

V OF THE EARS: TO BE AFFECTED WITH A THRILLING SENSATION AT HEARING ANYTHING PLEASURABLE

tingle 1388--.

V TO GET A THRILL OF PLEASURE OR SATISFACTION

tickle c1330-1647; tressilate 1889; get a charge out of 1951-- U.S. SLANG.

AV IN A GLOW OF PLEASURABLE EXCITEMENT

aglow a1834--.

PLEASURABLE EXCITEMENT

AJ NOT THRILLED

unthrilled 1775 + a1861.

N SOMEONE WHO SEEKS OUT CHEAP EXCITEMENT

thrill-seeker 1928 + 1967; kickster 1963--.

AV PHR PURELY FOR PLEASURE OR EXCITEMENT

for kicks 1946--.

AJ OF A CRIME COMMITTED PURELY FOR THE SAKE OF THE EXCITEMENT EXPERIENCED IN CARRYING IT OUT.

thrill 1928--.

N SOMETHING OR SOMEONE THAT EXCITES OR GRATIFIES

titillation 1606-1610; exhilaration 1623/26-(1864); exhilarator 1807-(1822); titillator 1823; titivator 1928.

N A PASSIONATE LIKING (USU. TRANSITORY) FOR, OR INFATUATION WITH, A PERSON OR THING. A SUDDEN DISPLAY OF EXTREME ENTHUSIASM OR POPULARITY

rave 1902-- SLANG.

N ONE WHO OR THAT WHICH EXCITES FEELINGS (USU. TRANSITORY) OF LIKING OR INFATUATION

rave 1902-- SLANG.

AJ EXCITING A TINGLING SENSATION OF EXCITEMENT

tincligende OE.; titillating 1712/14--; tinglish 1855 BROWNING; titivating 1964; titivatory 1975.

AJ DELIGHTFULLY EXCITING

out-of-sight U.S. SLANG.

PLEASURABLE EXCITEMENT

V TO STIR SOMEONE WITH PLEASURABLE FEELING, TO EXCITE

kittle a1340-- DIAL. CHIEFLY SC.; tingle 1572--; titillate 1620--; whoosh up 1909 FIG.; tit(t)ivate 1915--; stoke 1963-1965 (2).

V TO IMPRESS OR THRILL ENORMOUSLY

razzle-dazzle 1890 + 1976; sweep (a person) off his feet 1913--; knock sideways 1925--; knock out 1942-- U.S. SLANG; fracture 1946--; gas 1949 SLANG ORIG. U.S.; blow (a person's) mind 1967 + 1970.

AV IN AN EXCITING OR STIMULATING MANNER

tinglingly 1889--; titillatingly 1900--.

N AN EMOTIONAL THRILL OF PLEASURE MIXED WITH HORROR

frisson 1777 + 1903--.

AJ INSPIRING PLEASURABLE EXCITEMENT AND TERROR

spine-freezing 1937--; spine-chilling 1946--; spine-tingling 1955--.

SUBSECTION 1 - THRILL OF EXCITEMENT CAUSED BY POPULAR ENTERTAINMENT

N ONE WHO OR THAT WHICH ENTHRALLS ESP. A POPULAR MUSICIAN

sender 1935-- SLANG.

V TO AROUSE PLEASURABLE EMOTIONS, TO DELIGHT, ESP. OF POPULAR MUSIC

send 1932-- SLANG ORIG. U.S.

AJ THAT ATTRACTS A LARGE CROWD, AUDIENCE ETC.

drawing 1887--.

PLEASURABLE EXCITEMENT

SUBSECTION 1 - THRILL OF EXCITEMENT CAUSED BY POPULAR ENTERTAINMENT

V PHR DESCRIPTIVE OF UNRESTRAINED EXCITEMENT ESP. IN JAZZ

tear (it/things etc.) up 1932-- U.S. SLANG.

N SOMETHING OR SOMEONE VERY EXCITING

(a) gas 1957-- SLANG ORIG. U.S.; (a) gasser 1944-- SLANG ORIG. U.S.

V TO IMPRESS OR EXCITE GREATLY ESP. AN AUDIENCE

wow 1924--.

V OF A PLACE OF ENTERTAINMENT: TO BE FULL OF EXCITEMENT OR ENJOYMENT

jump c1938-- COLLOQ. ORIG. U.S.

SUBSECTION 2 - EXCITEMENT CAUSED BY 'PIQUANT' OR 'RACY' MATERIAL

N ACTION OF MAKING MORE INTERESTING OR RACY

spicing (up) 1934--.

N SOMETHING THAT SERVES TO PLEASANTLY EXCITE

fillip a1700--; rocambole 1702; zest 1709-- FIG.

AJ PLEASANTLY EXCITING, SPICY OR PIQUANT

poignant 1649--; appetizing 1653--; flavorous 1740-- FIG.; French 1749--; zested 1769 + 1801; spicy 1853--; nutty 1894; pungent 1850-1854; zestful 1850--.

V TO 'SEASON' OR MAKE PIQUANT

farce (up) a1340-1834 FIG.; season 1520-- FIG.; sauce 1555-(1908) FIG.; savour 1579-1889 (2) FIG.; cantheradize 1812-1832 FIG.

PLEASURABLE EXCITEMENT

SUBSECTION 2 - EXCITEMENT CAUSED BY 'PIQUANT' OR 'RACY' MATERIAL

AV IN A PIQUANT, RACY MANNER

piquantly 1882; saltily 1955--.

INSPIRATION, ELATION

N A THEORY OR PROFESSION OF INSPIRATION

inspirationism 1881; inspirationalism 1911 + 1961--.

N STATE OF INSPIRATION, EXALTATION

onwarpennes OE.; raptery 1640; raisedness 1645-1693; inspiration 1651--.

AJ EXCITED, ELATED, AT A PEAK OF PERFORMANCE

up 1942--.

AJ CARRIED AWAY INTO A STATE BEYOND, OUT OF ONESELF

rapt 1549--.

AJ DERIVING ITS CHARACTER FROM INSPIRATION, UNDER THE INFLUENCE OF INSPIRATION: INSPIRED

inspirational 1839--.

AJ OF FEELINGS: THAT OCCUPIES THE MIND, THAT PREDOMINATES

usurping 1633 + 1659 + 1698.

V TO STIMULATE (POWERS) TO HIGHER ACTIVITY, TO INSPIRE

fiperian OE.; *purhgǣstan* OE.; inform c1380--; adblast 1548; inflate 1530--; inspire 1576--; heighten 1604-1692; transpire 1641; exalt 1744 + 1860.

INSPIRATION, ELATION

V TO EXALT OR 'SCREW UP' TO A CERTAIN PITCH

wind up 1602--; wind al635--.

V OF FEELINGS: TO TAKE POSSESSION OF THE MIND, BOSOM ETC.

overset 1390-1698; usurp 1749-(1853).

AV IN A STATE OF EXCITEMENT, EXALTATION OR CONFIDENCE

up 1470/85-- FIG.; in alt 1748-1784.

AV IN AN INSPIRATIONAL MANNER, UNDER THE INFLUENCE OF INSPIRATION

raisedly 1611-1651 + 1887 SC. DIAL.; INSPIRATIONALLY 1884.

N ELATION OR EXCITEMENT RISING FROM SUCCESS. VICTORY ETC.

flush 1614--; flushing al679-1711.

N THE EXCITEMENT RESULTING FROM A FIRST SUCCESS

fleshment 1605.

AV PHR IN A STATE OF ELATION OR EXCITEMENT RISING FROM SUCCESS, VICTORY ETC.

in the full flush 1829--; in the first flush 1850--.

N SOURCE OF INSPIRATION

fire 1596-1709 FIG.

N THE IMPARTING OF INSPIRATION, THE SUGGESTION, AWAKENING, OR CREATION OF AN INSPIRED IMPULSE

inspiration 1651--; spiriting 1845.

AJ HAVING THE QUALITY OF INSPIRING

inspiring 1717--; inspirative 1797--; inspirating 1809/10; inspirational 1884 + 1895.

INSPIRATION, ELATION

V TO INFLUENCE OR ACTUATE ANEW WITH A FEELING, IDEA ETC.

reinspire 1767--.

AV IN AN INSPIRING MANNER

inspiringly 1800 + 1821.

AJ NOT ELATED

unelated 1710--.

SUBSECTION 1 - SUBLIME EXCITEMENT

N THE QUALITY IN EXTERNAL OBJECTS WHICH AWAKES FEELINGS OF AWE, REVERENCE, A SENSE OF POWER

sublimity 1779--.

AJ OF THINGS IN NATURE OR ART: SUBLIME, ELEVATED, AFFECTING THE MIND WITH A SENSE OF GRANDEUR AND POWER

sublime a1700--.

N A SUBLIME FEATURE

sublimity 1819--.

AJ PHR ALIVE, INSTINCT WITH FEELING, SOUL, LIFE ETC.

quick with 1839.

AJ SUBLIME, ELEVATED

empyreal 1641-a1797; sublime 1667-1671; sublated 1647.

AJ ELEVATING. EXALTING

subliming 1794--; sublimating 1840.

SUBSECTION 2 - POETIC INSPIRATION

N POETIC OR PROPHETIC ENTHUSIASM OR INSPIRATION

furor 1589-(1860); rage c1600-1857/69; oestrum 1663--; oestro 1848; oestrus 1850--.

N FRENZY, 'RAGE', WITH LATIN AJ. ADDED TO DEFINE THE NATURE OF THE FRENZY AS *ACADEMICUS, BIOGRAPHICUS, POETICUS* ETC.

furor (*academicus/poeticus* etc.) 1850--.

N AN OUTBURST OF POETIC FERVOUR

egression 1509-1654.

AJ FILLED WITH POETIC RAPTURE

enrapt 1606--; enraptured 1751--.

V OF POETS: TO BE UNDER INSPIRATION

rage 1611; be enraptured PASS. 1742 + 1827.

N AFFECTATION OF HIGH-FLOWN SENTIMENT OR POETIC ENTHUSIASM

lyricism 1833--.

N A POEM, LITERARY COMPOSITION, OR PASSAGE MARKED BY DEEP OR STRONG EMOTION

passion 1582-1614 + 1871 ARCH.

N AN EMOTIONAL QUALITY WHICH INSPIRES AND SUSTAINS IMPASSIONED ELOQUENCE. ALSO THE FERVOUR OF EMOTION CHARACTERISTIC OF GATHERINGS OF WELSH PEOPLE

hwyl 1899--.

SENSATIONALISM IN LITERATURE & ART

N ADDICTION TO WHAT IS SENSATIONAL IN LITERATURE AND ART

sensationalism 1865--; sensationism 1863--.

N A SENSATIONAL NOVELIST, DRAMATIST, OR JOURNALIST

sensationist 1861--; sensationalist 1868--.

AJ OF WRITERS AND THEIR WORKS: CALCULATED TO PRODUCE VIOLENTLY EXCITING EFFECTS

sensational 1863--; sensationary 1864.

N A WORK OF FICTION OF A SENSATIONAL CHARACTER

shocker 1824--.

N THE PRODUCTION OF VIOLENT EMOTIONS AS AN AIM IN WORKS OF LITERATURE AND ART

sensation 1808--.

V TO SUBJECT TO THE INFLUENCE OF 'SENSATION' OR FACTITIOUS EMOTION

sensationalize 1863--.

AJ OF NEWS: SENSATIONAL, STRIKING, EXCITING

hot 1908--.

V OF THE PRESS: TO EXAGGERATE IN A SENSATIONAL MANNER

sensationalize 1900.

SUBSECTION 1 - MELODRAMA

SENSATIONALISM

SUBSECTION 1 - MELODRAMA

N HUMAN EXPERIENCE CHARACTERISED BY MELODRAMATIC AND/OR SENTIMENTAL QUALITIES

melodrama 1814--; melodrame 1817-1845; soap opera 1944-- COLLOQ. ORIG.U.S.

AJ OF OR PERTAINING TO MELODRAMA. CHARACTERISED BY SENSATION AND SPURIOUS PATHOS

melodramatic 1816--; melodramic 1852; thunder-and-lightning 1892 + 1981

N A MOVING EXHIBITION OF FEELING

scenery 1748 + 1808.

N PREFERENCE FOR WHAT IS MELODRAMATIC

melodramaticism 1878.

V TO MAKE MELODRAMATIC

melodramatize 1820--.

AV IN A MELODRAMATIC MANNER

melodramatically 1837--.

AJ MADE MELODRAMATIC

melodramatized 1820.

SUBSECTION 2 - SPINE CHILLER

N AN EMOTIONAL THRILL OF PLEASURE MIXED WITH HORROR

frisson 1777 + 1903--.

SENSATIONALISM

SUBSECTION 2 - SPINE CHILLER

N SOMETHING PLEASURABLY FRIGHTENING

spine-thriller 1912--; spine-tingler 1942--; spine-chiller 1940--; spine-freezer 1960--; spine-chilling 1958--.

AJ INSPIRING PLEASURABLE EXCITEMENT AND TERROR

spine-freezing 1937--; spine-chilling 1946--; spine-tingling 1955--.

SUBSECTION 3 - ROMANCE

N THE DISTINCTIVE QUALITIES OR SPIRIT OF THE ROMANTIC SCHOOL IN ART, LITERATURE, AND MUSIC

romanticism 1844--.

N ROMANTIC QUALITY OR CHARACTER

romance 1653--; romanticness 1748 + ?1756; romanticalness 1770 + 1902; romanticity 1782-1832; romanticality c1852 + 1881.

N A FEATURE, CHARACTERISTIC, IDEA ETC. BELONGING TO, OR SUGGESTIVE OF ROMANCE

romantic 1679--.

AJ CHARACTERISED OR MARKED BY ROMANCE OR IMAGINATIVE APPEAL

romantic 1666--.

AJ ASSOCIATED WITH, OR REDOLENT OF, CHIVALROUS ROMANCE: ROMANTIC

romancy 1654-1682.

N AN ADHERENT OF ROMANTICISM IN LITERATURE

romanticist 1830-1885; romantic 1865--.

SENSATIONALISM

SUBSECTION 3 - ROMANCE

AJ CHARACTERISED BY ADHERENCE TO ROMANTICISM IN LITERATURE

romanticist 1856-1888; romanticistic 1889 + 1895.

AJ OF PLACES: REDOLENT OR SUGGESTIVE OF ROMANCE: APPEALING TO THE IMAGINATION AND FEELINGS

romantic 1705--.

AJ OF LANDSCAPE: ROMANTIC, PICTURESQUELY IRREGULAR

grotesque 1667 + c1764.

V TO RENDER ROMANTIC IN CHARACTER

romanticize 1818--.

AV IN A ROMANTIC OR PICTURESQUE WAY IN RESPECT OF SITUATION OR SCENERY

romantically 1772/84--.

AJ NOT ROMANTIC

unromantic 1850.

NERVOUS EXCITEMENT, AGITATION

N THE STATE OF NERVOUS TENSION OR RESTIVENESS

inquietness 1502-1570; floet 1579; tensure 1611; incomposedness 1653 + a1711; tension a1763--; tensity 1862-1884; corkiness 1865; nervism 1887; twitchiness 1933--.

N A GENERAL TERM FOR A CONDITION OF OVER-EXCITEMENT AND RESTLESS ACTIVITY, USUALLY DENOMINATED ACCORDING TO ITS SEVERITY

mania 1925--.

NERVOUS EXCITEMENT, AGITATION

N ONE WHO FIDGETS OR WORRIES UNNECESSARILY

fidget 1882.

AJ OF A NERVOUS TEMPERAMENT, EASILY AGITATED

agitable 1603; wincing 1603-1659; fidgety 1730/6--; corky 1746-- COLLOQ.; nervous 1763--; alarmable 1813-(1841); tense 1821--; finely/highly-strung 1840--; twitchy 1874--; fantod 1883-1887; flutterable 1891; nerve-ridden 1892; shockable 1893; intense 1817--; nervo-sanguineous 1884; toey 1930-- SLANG CHIEF AUSTRAL.

V PHR TO LEAD AN EMOTIONALLY EXHAUSTING LIFE

live on one's nerves 1927--.

N THE ACTION OF BECOMING TENSE

tensing 1921--.

V TO PROCEED TO A STATE OF AGITATION OR COMMOTION

work up 1681-1709.

N A FIT OF NERVOUS EXCITEMENT. A STATE OF MENTAL PERTUBATION

pertroublance 1513; storm 1569--; taking 1577-1874; commotion 1581-1768; fever 1586--; brangling 1597; trepidation 1607/12--; whir(r) 1628-1728; pother 1641--; boiling c1660 + 1676; toss 1666-1837; ferment 1672-- FIG.; puddering 1690; ruffle 1704--; fuss 1705-1813; whirl 1707--; flurry 1710--; sweat 1715-- CHIEF SC. & U.S.; agitation 1722--; nettle 1723-1792; fluster 1728--; pucker 1741-- COLLOQ.; bosom-broil 1742; stickle 1744-- DIAL.; flustration 1748--; flutter 1748--; flutteration 1754-1805; tremor 1754--; swither a1768-- SC. & DIAL.; stew 1806--; widdendream/widdrim 1819-1871 SC.; flurrification 1822; tew 1825-1883 DIAL. & U.S.; state 1837-- COLLOQ.; feeze 1846-- U.S.; porr 1842-- DIAL.; pirr 1856; spell 1856-- U.S.; tête montée 1859--; oversetting 1869; poultry-flutter 1876; flurry-scurry 1888; faff 1888 + 1960 COLLOQ.; razzle-dazzle 1890--; dither 1891--; flusterment 1895; crise de/des nerfs 1921--; overwroughtness 1923; stumer/stuma 1932--; tizzy 1935-- COLLOQ. ORIG. U.S. : two and eight 1938 + 1960; tiz(z) 1954--; tither 1960 +1974.

NERVOUS EXCITEMENT, AGITATION

AJ OF PERSONS THEIR SENSES AND THOUGHTS : NERVOUSLY EXCITED, AGITATED

āhrāred OE.; forstraught c1386 + c1440; strained a1542--; astraught 1564-1583; astraughted 1565; stract 1598 + c1746-- DIAL.; uncomposed 1601-1691;restless 1603--; feverous 1603-- FIG.; high-wrought 1604-(1814); commotive 1607-1629; incomposed 1608-1740; feverish 1634-- FIG.; gestient 1644-1649; fevered a1653; tremulous 1667--; fidgety 1730/6--; flustered 1743--; trepidating a1774-(1886); flurried 1775--; wound-up 1788--; stretched 1800; high-toned 1804 + 1814; over-strung 1810-1892; intense 1817--; tense 1821--; overwrought 1825--; tête montée 1825--; pothering 1827; streaked 1833-1848 U.S.; striped 1840 U.S.; strung (up) 1853--; high-strung 1863--; enfraught 1866; streaky a1872 U.S.; tensioned 1872--; twittery 1883; keyed-up 1889--; trepidant 1892-(1907); goosy 1906--; tremorous 1907; riled (up) 1856 + 1978; hectic 1904-- COLLOQ.; rattled 1910--; tensed (up) 1911--; steamed up 1923--; steamed 1935 + 1979; all steamed up 1936 + 1953; strung out 1967-- SLANG U.S.

V TO BE IN A STATE OF NERVOUS EXCITEMENT, TO BE AGITATED

flōterian OE.; sweat a1400/50-1741 + 1846; heave c1400 (2); take on c1430--; trepidate 1623 DICT. + a1774-(1854); take on oneself 1632; flutter 1668--; pother 1735--; carry on 1828--; lose one's head 1847--; be (all) on wires 1869; be on edge 1872; faff (about) 1874-- DIAL. & COLLOQ.; break up 1895 + 1968 COLLOQ.; flap (about) 1912-- COLLOQ.; lose one's block 1913-- SLANG AUSTRAL. & N.Z.; do (in) one's block 1916-- SLANG AUSTRAL. & N.Z.; wet 1922-- REFLEX. FIG.; be in/get in (to) a flap 1936-- COLLOQ. FIG.; tense 1946--; go spare 1958-- COLLOQ.; lose one's cool 1966-- SLANG; get one's knickers in a twist 1971-- SLANG; wet their/his/her pants 1979 + 1981 FIG.

AV IN AN AGITATED STATE

out 1588--; in a tweak a1700-1779 COLLOQ. + 1841 DIAL.; in such a tremble 1719-(1818); all of a tremble 1760/2--; agig 1797; on the tremble 1800; on the tittup 1906 DIAL.

AV IN A NERVOUS AGITATED MANNER

nēadlīce OE.; skittishly 1598--; incomposedly 1612/15 + 1653; tremulously 1730/6--; tensely 1778--; flutteringly 1819--; feverishly 1833--; flurriedly 1834--; nervously 1838--; fidgetly 1880.

NERVOUS EXCITEMENT, AGITATION

AJ AGITATING TO THE NERVES PERTURBING

nervous 1775--; commotive 1607-1629; jumpy 1883 + 1896.

V TO PERTURB, TO CAUSE NERVOUS EXCITEMENT

styrian OE.; move a1300--; conturb 1393-1490; carry about 1539-1611; shake 1567--; carry away 1570--; wind up 1602--; overwork 1645-(1855); alar(u)m 1650--; flutter 1664-- FIG.; strain 1667--; pother 1692--; pudder c1698; set afloat a1713; fidget 1785--; rile up 1857--; break up 1825-- COLLOQ.; shake up 1897--; bite 1909-- COLLOQ. ORIG. U.S.; steam up 1922--.

V TO BRING TO A SPECIFIED CONDITION OF TENSION

string 1860-- CHIEF PASS.

AV IN SUCH A MANNER AS TO CAUSE AGITATION

agitatingly 1819--.

SUBSECTION 1 - PUBLIC EXCITATION OR AGITATION

N AN EXCITED STATE OF PUBLIC FEELING

humour/humor 1600-(1865).

N A CONDITION OF EXCITED FEELING PRODUCED IN A COMMUNITY BY SOME OCCURRENCE

sensation.

N A PERIOD OF GREAT EXCITEMENT AFFECTING A BODY OF PERSONS

mania 1689--.

N WITH REFERENCE TO POLITICAL OR MENTAL AGITATION

groundswell 1817--.

NERVOUS EXCITEMENT, AGITATION

SUBSECTION 1 - PUBLIC EXCITATION OR AGITATION

N THE KEEPING OF A POLITICAL OR OTHER OBJECT CONSTANTLY BEFORE PUBLIC ATTENTION

agitation 1828--.

AJ OF OR PERTAINING TO AGITATION; CONNECTED WITH THE PROMOTION OF DISCUSSION ON PUBLIC QUESTIONS

agitational 1866.

V TO KEEP UP AN AGITATION. TO KEEP A POLITICAL OR OTHER OBJECT PERPETUALLY UNDER DISCUSSION

agitate c1828--.

V TO STIR UP, EXCITE OR MOVE A MULTITUDE

agitate a1822--.

V PHR TO STIR UP POLITICAL ENTHUSIASM

whoop it up 1884-- COLLOQ. ORIG. U.S.; whoop things up 1891--.

AJ OF POLITICAL AFFAIRS ETC.: AGITATED, TROUBLED

turbulent 1609--.

AV OF POLITICAL AFFAIRS ETC.: IN AN AGITATED OR VIOLENTLY DISTURBED MANNER

turbulently 1602-(1655).

N AN ATTEMPT TO AROUSE POPULAR ENTHUSIASM

flag-waving 1892--;

N ONE WHO TRIES TO AROUSE POPULAR ENTHUSIASM

flag-waver 1894--.

FRENZY. VIOLENT PASSION OR EXCITEMENT

N EXTRAVAGANT, RAPTUROUS EXCITEMENT, VIOLENT STATE OF FRENZY

woodness c1000-1615; raging c1320--; fury c1374--; fertee c1380; wildness c1400--; violence c1430--; extremity 1509-1669; inebriation 1526--; vehemence 1529--; franticness a1529--; vehemence 1529--; vehemency 1538-1753/4; impotency 1542-1729; distractedness 1580 + a1691; distraughture 1594; madness 1596--; deliration 1603-(1860); distraction 1606--; distraught 1610; impotence 1634-1715/20; transportment 1639-1686; distractfulness a1640; delirium 1650-(1879); entrancement 1652--; transportedness a1656; intoxication 1712--; mania 1689--; overwhelm 1742-1863; ebriety 1751; rave 1765--; inebriety 1786-1829; schwärmerei 1845--; fortissimo 1856--; ebriosity 1859.

N PHR A TIME OF VIOLENT PASSION IN A PERSON'S LIFE

storm and stress 1839--.

N THE INTENSE OR VIOLENT STAGE OF ANY ACTION. GREATEST VEHEMENCE OR INTENSITY

heat 1588--.

N VEHEMENT OR ECSTATIC UTTERANCE

wild (-) fire a1300; storm 1602--; ecstatics 1819 + 1865 PL. SARCASTIC;

N A FIT OF VIOLENT PASSION OR EXCITEMENT

wōdþræg OE.; fury c1374--; ecstasy 1382-(1834); excess 1423-1742 + LATER DICTS.; ethroclytes 1485 PL. CAXTON; extremity 1509-1669; rapture 1607-1634 + 1895 DIAL.; vehemency 1612-1665; fit 1654--; transport 1686-1796; vehemence 1748; orgasm a1763--; rave 1765--; rapture 1795/1814--; sensation 1808--; raptus 1844--; tear 1880 + 1890.

AJ PERTAINING TO, CHARACTERISED BY FRENZY OR VIOLENT PASSION

frantic 1586--; delirious 1599--; maniac 1809-1862; maniacal 1866; hectic 1904-- COLLOQ.; manic 1902--.

N A PERSON IN A STATE OF ELATION, A FANATIC

exalté 1922-(1967); manic 1957--.

FRENZY, VIOLENT PASSION OR EXCITEMENT

AJ VIOLENTLY EXCITED, FRENZIED, RAVING

unmīdlad OE.; *ofgeorn* OE.; wood c900-a1708 + 1818 ARCH. OR DIAL.; mad c1330--; furious c1374--; rageous 1440-1536 + 1686-- DIAL.; raging 1483-1697; rapt 1539-1860; frenetic c1540--; phrentic a1547-1716; frantic 1561--; phrenetic 1565--; overwhelming 1571; impotent 1596-1715/20; transported 1600-(1874); inebriated 1609-(1830); turbulent 1609--; violent 1647--; phrenetical 1663-1674; intoxicated 1692--; entranced 1768--; enfrenzied 1823 + a1845; wild 1868--; schwärmerish 1894--; hay-wire 1934-- COLLOQ. ORIG. U.S.; stoned 1952--; wigged-out 1977--.

AJ OF EMOTIONS: VIOLENTLY EXCITED, INTENSE

transportive 1622-1633; vehement a1548-1659; violent 1586--; wild 1594--.

V TO BECOME WILDLY EXCITED, TO SHOW SIGNS OF FRENZY

acangen 1220; rage a1300; be carried 1561 + 1827 W. SCOTT; schwärm 1913--; go (in) off the deep end 1921--; blow one's top 1928--; go haywire 1929-- COLLOQ. ORIG. U.S.; flip 1950-- SLANG ORIG. U.S.; flip one's lid/wig 1951-- SLANG ORIG. U.S.; wig out 1955-- SLANG U.S.

V TO UTTER IN A FRENZIED OR ENTHUSIASTIC MANNER

rave 1602--.

AV IN MANNER OVERPOWERED BY STRONG OR VIOLENT EMOTION

rageously 1509; ragingly 1549--; frantically 1549--; wildly 1592--; turbulently 1602-(1655); violently 1617--; impotently 1621-1653; transportedly 1652-(1804); like wild 1674 + 1962; frantically 1749--; madly (?1590) 1767-- COLLOQ.; deliriously 1863--; entrancedly 1873 BROWNING; intoxicatedly 1883; like crazy 1924-- COLLOQ. ORIG. U.S.

N AN UNPREMEDITATED OUTBURST OF PASSION LEADING TO A CRIME OF PASSION SC. LEGAL LANG

suddenty 1469-1785.

N A STATE OF EXCITED OR EXALTED FEELING AS OF A WORSHIPPER AT THE ORGIES

orgiasm 1840.

FRENZY, VIOLENT PASSION OR EXCITEMENT

N BACCHANAL RAVING

debacchation 1633-a1751.

AJ NOT BITTEN OR SEIZED WITH A MANIA

unbit 1742.

N THE ACTION OF STIRRING UP STRONG FEELINGS

whipping up 1952--.

AJ INTOXICATING WITH EMOTION

inebrious c1450; intoxicating 1748--; inebriating 1806; entrancing 1842--; intoxicant 1882.

AJ OF AN OATH: VIOLENT OR STARTLING IN EFFECT

screaming 1848--.

V TO INTOXICATE WITH EXCITEMENT

indrencan OE.; overcome c1050--; overtake c1375-1666 + 1822 DIAL; inebriate 1497--; transport 1509-(1840); overwhelm 1535--; intoxicate 1591--; entrance 1593--; import 1652; enfrenzy a1656-a1845; stone 1959-1972 (2) SLANG ORIG. U.S.

V TO INFLAME VIOLENT PASSION, CAUSE COMMOTION OR TURMOIL

onwyllan OE.; set the kiln on fire 1705-(1819); set the kiln a-low 1818 W. SCOTT.

AV IN MANNER TRANSPORTING WITH EMOTION

entrancingly 1854--.

SUBSECTION 1 - HYSTERIA

FRENZY, VIOLENT PASSION OR EXCITEMENT

SUBSECTION 1 - HYSTERIA

N MORBIDLY EXCITED CONDITION, UNHEALTHY EMOTION OR EXCITEMENT

stericks 1765 VULGAR; hysterics 1727-- PL.; hystericals 1834 + 1857 PL.; highstrikes 1838-- JOC. COLLOQ.; hysteria 1839--; nerves 1892; meemies 1927-- PL. SLANG.

N A FIT OF HYSTERICS

crise de/des nerfs 1921--.

N CONTAGIOUS EMOTION SUCH AS WAS ASCRIBED TO THE INFLUENCE OF PAN

panic 1627-1708.

N A CONVULSIVE FIT OF LAUGHTER OR WEEPING

hysteric 1776--.

N HYSTERICAL PERSONS

meemies 1927-- PL. SLANG.

AJ INCLINED TO OR SUBJECT TO HYSTERIA

hystericky 1823-- COLLOQ. U.S.

V TO GO INTO HYSTERICS

hystericize 1894.

AJ MORBIDLY EMOTIONAL OR EXCITED

hysterical 1704--; hysteric 1751--; shrieky 1858--.

AV IN A HYSTERICAL MANNER

hysterically 1710--.

FRENZY, VIOLENT PASSION OR EXCITEMENT

SUBSECTION 1 - HYSTERIA

N PHR THE IRRATIONAL BEHAVIOUR EVIDENCED IN LARGE CROWDS WHO WOULD NOT NORMALLY BE AFFECTED BY HYSTERIA

mass hysteria 1934--.

AJ DESCRIPTIVE OF IRRATIONAL OR HYSTERICAL BEHAVIOUR SIMILAR TO THAT SAID TO BE TYPICAL OF WOMEN GOING THROUGH THE MENOPAUSE

menopausal 1969-- FIG.

N A SUDDEN OR UNREASONING RUSH OR FLIGHT OF PERSONS IN A BODY OR MASS

stampede 1846--; stampedo 1862.

AJ NOT OVERCOME BY HYSTERIA

unhysterical 1886.

ANGER

ANGER

N THE EMOTIONAL PART OF MAN AS THE SEAT OF ANGER

spirit 1382--.

N THE SUPPOSED SEAT OF ANGER

blood a1300--.

N ANGER

æbylg OE.; *æbylge* OE.; *æbylgp(u)* OE.; *belg* OE.; *grama* OE.; *gramfærnes* OE.; *hātheort* OE.; *hātheortnes* OE.; *hāthige* OE.; *iernes* OE.; *ierre* OE.; *ierscipe* OE.; *torn* OE.; *þrowung* OE.; *rēþecipe* OE.; *rīs* OE.; *unmilts* OE.; *wēamōdnes* OE.; *wræþþo* OE.; irre/erre c825-c1450; grame c1000-1621; mood c1175-1600 + 1819-1855 ARCH.; felony c1290-1523; rage 1297--; thro/thra 13..-a1400 (2); breth a1300-c1460; greme 13..-c1460; irour 13.. + a1380; ire a1300--; wrathhead 1303; error c1320-1460; raging c1320--; felon c1325-c1340 (2); gremth 1340/70-c1400; fire c1340--; anger c1375; courage c1386-1590; ourning c1400 (2); wrethfulness c1400; folly c1400-1670; wroth a1400/50-1663; rasehead c1440; wrathnes c1440; erre c1450 VAR. OF IRRE; reverie 1481 (2); wind c1485--; wrath c1489-1601; enrage 1502; passion 1520--; choler 1530--; blast 1535; wrothfulness 1535; chafe 1551-1825 ARCH.; foam 1555-1597 FIG.; excandescency 1604 + 1822; enragedness 1611; enragement 1648-1669 + 1881; foaming 1709; corruption 1799-1848 COLLOQ. OR DIAL.; infuriation 1851.

N FEIGNED ANGER

lygetorn OE.

N THE HEAT OF ANGER

heat c825--; swelme 13..-a1400/50; burning 1398-(1643) FIG.; warmness 1563.

AJ OF ANGER: INFLAMED

overboiling 1594--; gunpowdered 1604-1622.

ANGER

AJ OF ANGER: COLD

chill c1400.

V OF ANGER: TO BE FIERCE, FURIOUS

burn c825--; blaze up a1225--.

N THE STATE OR QUALITY OF BEING WRATHFUL

moodiness c1200-1626; wrething a1300-1423; wrathfulness 1382--; irefulness 1388-1647; wrothiness 1422; angriness 1553-1658 + 1871--; incandescence 1656--; iracundity 1840 + 1865.

AJ PRONE TO WRATH

moody c1200-1697; wrothful 1535; choleric 1590-1712.

AJ ANGRY, FURIOUS

bolgenmōd OE.; *ellenwōd* OE.; *gealig* OE.; *gealgmōd* OE. POET.; *gram* OE.; *grambǣre* OE.; *gramigende* OE.; *hāt* OE.; *hātheort* OE.; *hāthiert* OE.; *ierlic* OE.; *ierre* OE.; *ierremōd* OE.; *ierreþweorh* OE. POET.; *rsiglende* OE.; *inbolgen* OE.; *tornmōd* OE.; *unblīþe* OE.; *unrōt* OE.; *wrāþ* OE.; *wrāþmōd* OE. POET.; grame OE. BEOW-1560; irre c825-a1225; wemod c897-13..; wroth c950--; bolghen, bolȝen c1000 + c1160 + c1200; gramely c1000 + a1225; wrethful c1175-1422; wraw c1205-a1529 + 1811 DIAL.; hot a1225--; hastive/hastif 1297-1489; wrathful a1300--; irous 13..-c1500; teen 13..-1570 CHIEF NTH. ENG. & SC. + 1300-1828 DIAL.; agramed/agremed/agromed c1300-a1500; ireful c1300-1848; anired 1330; taint c1330; grieved c1340-c1440; wrethed a1340-1567; wrapped in ire/wrathness c1370-c1440; furious c1374--; to-bollen 1377; jealous 1382; upreared 1382; angry c1386--; wretthy 14..; on a fire a1400/50 FIG.; wrawed a1400/50-1582; errevous a1420; wrothy 1422/14.. + 1839; fumous 1430/40-1684; tangyl c1440; raging 1483--; fire-angry c1489; passionate a1500-c1817; wrothful c1500-1590 + 1810 ARCH.; wrothsome c1518; bremit 1535; wrath 1535--; warm 1547--; vibrant c1550; incensive 1563/87; rageful 1580--; chauffe 1583; fuming 1583-1615 + 1820--; emboiled 1590 SPENSER; choleric 1590-1712; incensed 1594--; embossed 1595; enfeloned 1596 SPENSER + 1864 ARCH.; angerful 1598; exasperate 1606-1854; angered 1606--; gary 1609; exasperated 1611--; inflamed 1612/32 + 1797--; dispassionate 1635; peltish 1648; nangry 1681 (2); ugly 1687--; glimflashy a1700-1830 SLANG; on the high ropes a1700-1838 COLLOQ.; enraged 1732--; infuriated 1796--; wrathy 1828--; irate

AJ ANGRY, FURIOUS (CONT.)

1838--; waxy 1853-- SLANG; stiff 1856 + 1930; riled (up) 1856 + 1978; furying a1861; furied 1878; spitfire 1894; hot under/around the collar 1895--; passionful 1901; hairy 1914 + 1927; black angry 1915; snaky 1919-- AUSTR. & N.Z. SLANG; steamed up 1923--; steamed 1935 + 1979; all steamed up 1936 + 1953; ripped up 1941; ripe 1966; ravers 1967 SLANG.

AJ FURIOUSLY ANGRY AS IF PALE WITH RAGE

livid 1912-- COLLOQ.

V TO BE ANGRY, TO RAGE

āgrimettan OE.; *belgan* OE.; *brēman* OE.; *bremman* OE.; *gristbātian* OE.; *grymet(t)an* OE.; *iersian* OE.; *hāthiertan* OE.; *rabbian* OE.; *rēþian* OE.; *sēoþan* OE.; *þindan* OE. FIG.; *wrāþian* OE.; *wræþan* OE.; wrethe c900-1475; burn c1000-- FIG.; anbelgen c1205 (2) LAZAMON; wrath c1205-1450; wrake a1300; rase 13..-1567; grieve a1300-c1350; rage a1300--; boil c1386-- FIG.; heave c1400 (2); sweat a1400/50-1741 + 1846; ourn c1400; rese c1440; foam c1440--; foam at the mouth c1440--; flame 1548--; emboil 1590 SPENSER; gry 1594; stamp 1872-- U.S.; have a cob on 1937-- SLANG; be butcher's 1941 AUSTR. & N.Z. RHYMING SLANG; get (have) the pricker 1945-- AUSTR. & N.Z. SLANG; spit cotton 1947 FIG. U.S. COLLOQ.; spit chips 1947-- AUSTR. SLANG; spit blood 1963--.

AV ANGRILY

grame OE.; *hātheartlīce* OE.; *ierlīce* OE.; *wrāþe* OE.; wrothly BEOW-c1470; wrothe c950-c1430; moodily 993-1603; gramely c1000 + c1450; wrathfully c1330--; irously 1375-c1475; hot 1375--; angerly c1386-1721 + 1856; angrily c1386--; fumously 1460 a1652; wrethfully c1475; wrathly c1480; irefully c1489-1632 + 1865; wrothfully a1500-1596 + 1855; hotly 1525--; enragedly a1572-- fumingly 1597-(1894); iracundiously 1599; passionately 1665--; warmly 1776--; ragingly 1840; wrathily 1847-- U.S.; heatedly 1862 + 1885; ragefully 1865--; infuriatedly 1879 + 1896; irately 1883--; wrothily 1898.

V TO HAVE A SENSATION LIKE THAT RESULTING FROM EXPOSURE TO FIRE, OFTEN OF THE FACE AS AN EFFECT OF ANGER

burn 1881.

AJ OF THE FACE: INFLAMED WITH ANGER

in a flame 1790.

N AN ACT DONE IN ANGER

wrath 1440-a1754.

AJ CHARACTERISED BY ANGER

wroth c1000-1648; wrethful 1325-1513; wrathful 1390--; wraw c1475; angry 1509--; wrothful 1535-1562; choleric 1583-1754; irascible 1659--; wrathy 1873--.

AJ SUFFICIENTLY ANGRY TO BE ON THE POINT OF DOING SOMETHING

ready to 1535; fit 1580--.

V TO BRING INTO A CERTAIN STATE BY RAGING

rage 1831-1839 REFL.

N ACTION OF BECOMING ANGRY

sourding c1400; passionating 1598.

N A TEMPER, AN OUTBURST OF ANGER

wrath a1200--; blaze 1240 + 1593-- FIG.; rage 1297--. hatel 13..; wrethe a1400/50-1434; braid a1450-1540; fume 1522-1865; passion 1530--; fustian fume/anger 1553-1682; ruff 1567-1641; pelt 1573-1655 + a1700-- DIAL.; spleen 1589-1609; huff 1599--; bluster 1607 FIG.; dog-flew a1625; endugine 1638; overboiling a1774--; squall 1807/8 U.S.; explosion 1817--; dander 1831-- COLLOQ. ORIG. U.S.; Irish 1834--; ORIG. U.S. & DIAL.; flare-up 1837/40--; bust-up 1846-- FIG.; wax 1854-- COLLOQ. OR SLANG; bait, bate 1857-- SLANG; scot 1859 + 1864; pelter 1861-- DIAL.; (the) needle 1874--; rise 1877 + 1895 SLANG; detonation 1878-(1891); flare-out 1879; paddy 1894--; paddywhack 1899; performance 1936--; wing-ding 1944-- U.S. SLANG; wing-dinger 1949--.

N AN OUTBURST OF ANGER AGAINST SOMETHING

counter-passion 1609.

V TO 'KICK UP A ROW', MAKE A DISTURBANCE

make a scene 1804--; raise cain 1840-- COLLOQ. ORIG. U.S.

V TO BECOME ANGRY, TO LOSE ONE'S TEMPER

tirbelgan O.E.; *hāthiertan* OE. REFL.; *swearcan* OE.; *wrāþan* OE.; wrethe c900-c1475; wroth c975-c1475; i-wrathe c1075 + c1205 REFL.; wrath c1205-c1450 REFL.; wrethe c1205-c1430 REFL.; move c1290-c1460 + 1567 SC.; achafe 1325-1480; move one's blood a1330-c1400; move one's mood 1377; grieve 1377 (2) REFL.; sourd c1400; greme c1400-1460; wroth (oneself) c1425 REFL.; fume (up) 1522--; enrage a1533-1782; set up one's bristles 1533 + 1583 FIG.; outrage 1548-1606; broil 1561-(1817) FIG.; fire 1568-1840 FIG.; take fire 1607-1890 FIG.; fury 1628 REFL.; fly out 1638--; exasperate 1659; fly into (a rage) 1683--; flame up/on a1701--; put/set up the back 1728--; flame out 1754--; fire up 1798-1824; fly in (a rage) 1819--; flash up 1822 SCOTT; get one's dander up 1834-- COLLOQ. ORIG. U.S.; detonate 1836 + 1859; blow off (steam etc.) 1837 + 1884 FIG.; flare up 1840--; fly/be/go off the handle 1843/4--; rile up 1844 + 1863; fire off 1848; wax up 1859 DIAL.; get one's monkey up 1863-1873 DIAL. + 1899--; explode 1867--; blaze up 1878; get one's back up 1887--; get the needle 1890---; get on one's hind legs 1897; spunk up 1898 SC.; get wet 1898-- AUSTR. SLANG; see red 1901--; go up in the air 1906--SLANG ORIG. U.S.; flare out 1907; go crook 1911--; lose one's block 1913-- SLANG AUSTR. & N.Z.; get one's rag out 1914--; hit the ceiling 1914-- COLLOQ.; do (in) one's block 1916-- SLANG AUSTR. & N.Z.; get one's hair off 1920; go (in) off the deep end 1921--; hit the roof 1925--; blow one's top 1928--; lose one's hair 1931 + 1938; go up in smoke 1933--; have/get a cob on 1937--; go hostile 1941 + 1945 COLLOQ. AUST. & N.Z.; run hot 1941 + 1976; go butcher's hook 1943 + 1951 RHYMING SLANG AUST. & N.Z.; do one's bun 1944 + 1949 SLANG N.Z.; lose one's wool 1944-- SLANG; get/have the pricker 1945-- SLANG AUSTR. & N.Z.; blow one's stack 1947-- SLANG FIG.; go through the roof 1958 + 1975; go spare 1958-- COLLOQ.; lose one's rag 1959--; lose one's cool 1966 SLANG; plotz 1967-- SLANG U.S. USU. FIG.

V TO BECOME UNDULY ANGRY

get one's knickers in a twist 1971-- SLANG.

ANGER

N THE ACTION OF GIVING VENT TO ONE'S ANGER

letting-off a1861; outfling 1876.

V TO WREAK, GIVE VENT TO ANGER

wrecan OE.; wreak a900--; let out a1250--; wreche 1420; wreck 1658-1681; wrake 1596.

V TO VENT ANGER AGAINST A PERSON

wreak on/in/against /upon c1200--; wreck on/upon/against 1577-1793; vent 1697--; flesh a1592 FIG.;

N A DISPLAY OF SLOWLY MOUNTING ANGER. THE ACT OR STATE OF GRADUALLY BECOMING ENRAGED

slowburn 1938 + 1951 + 1969 COLLOQ. ORIG. U.S.

N A HEATED STATE OF THE TEMPER APPROACHING ANGER. THE EXPERESSION OR EXHIBITION OF THIS

warmth 1710--.

AJ BECOMING ANGRY, LEADING TO ANGER

irascent 1794/6.

V TO BECOME 'WARM' OR UNPLEASANTLY EXCITED, NEAR THE POINT OF ANGER

hot up 1973.

N OF ANGER: THE PROCESS OF BOILING UP

upboiling 1974.

V OF ANGER: TO RISE UP HOTLY

arise a1300-(1611); boil over 1879 FIG.; upboil a1902 FIG.

PHR. PHRASE EXPRESSING STRONG ANGER.

the blood boils 1675 + 1848--.

THE ACTION OF PROVOKING ANGER

N ACTION OF PROVOKING ANGER

wrething a1300-1423; wrathing c1370-a1450; terring 1382; angering 1393-(1692); exasperation a1631--; exangeration 1631 (2).

N ONE WHO OR SOMETHING WHICH EXCITES WRATH

wrather 1382; infuriant 1953 + 1960.

AJ ENRAGING, PROVOKING

angering 1602; incensive 1633 + a1677; raging a1680; inflammatory a1711--; infuriating 1801.

V TO MAKE ANGRY, TO ENRAGE

ābelgan OE.; *āgrimsian* OE.; *gramian* OE.; *gremian* OE.; *grimman* OE.; *hāthiertan* OE.; *iersian* OE.; *onbelgan* OE.; *wrāēpan* OE.; *wrāpian* OE.; wrethe c900-c1475; i-wrathe c1075 + c1205; heat a1225--; awrath/awroth a1250 + 1250; grame c1320-c1460; achafe 1325-1480; anger 1377--; mad 1399-1863 NOW RARE EXCEPT U.S. COLLOQ.; move a1400/50 ALEXANDER 1470/85-1737; ourn c1400; provoke 1432/50--; forwrecche c1440; wroth c1450-1611; arage 1470/85-1568; incense 1494--; despite 1530-1658; exasperate 1534--; exasper 1545 + 1637; enfire 1545-(1855); puff up 1555-1815; stunt 1583 (2); enrage 1589--; rage 1593; urge 1593 + 1655 + 1876-- DIAL. pepper 1600; angry 1642; enfever 1647; nanger 1675-c1681 (2); put/set up the back 1728--; warm 1752; rouse 1843; broil 1857; get (a person's) shirt out 1859 + 1932; furify 1872 (2); get one's back up 1887--; get one's rag out 1914--; steam up 1922--; burn up 1923-- SLANG U.S. FIG.

V TO SET LIGHT TO ANGER

enlighten a1634.

AV IN A MANNER TO PROVOKE ANGER

splenously 1606; infuriatingly 1885.

V TO INCENSE A PERSON AGAIN

reincense 1592.

PHYSICAL EXPRESSIONS OF ANGER

N GNASHING OF THE TEETH

gristbātung/gristbitung OE.; *gristbite* OE.; *gristlung* OE.; *gyrst* OE.; *hēaw* OE.; gristbiting c950-a1450; grist c1000 + c1375; gristbite c1205; gnasting a1300-1508; grisping c1375; grinting of teeth c1386-c1450; gnashing 1495--.

N A GNASHING OR SNAP OF THE TEETH

gnash 1804-1882

AJ OF THE TEETH: GNASHING

gnash 1583; teeth-grinding 1642; gnashing 1700--; teeth-gnashing a1711.

V TO GNASH THE TEETH IN ANGER

bītan tēþ OE.; *cearcian* OE.; *grillan* OE.; *gristan* OE.; *grist bātian/grist bitian* OE.; gristbite c900-1387 + 1847/78-- DIAL.; grind c1000-1581; gnacche 13.. + c1490; grunt 13..-1483; gnast a1300-1530; gnast a1300-c1460; beat with the teeth c1360; grint with the teeth c1386-1491; grent 1388-14..; grint c1430-c1475; grist c1460 + 1842-- DIAL.; gnash 1496--; bite the teeth 1535; grate 1555--; grash 1563-1607; beat 1597; granch 1736; champ 1775-1791; grate 1590 SPENSER.

N THE ACTION OF DRAWING BACK THE LIPS AND DISPLAYING THE TEETH IN ANGER OR AGGRESSION

grinning a1225-(1711).

V TO DRAW BACK THE LIPS AND DISPLAY THE TEETH IN ANGER OR AGGRESSION

grennian OE.; grin a1000--; grin the teeth c1430-a1700.

AJ THAT BRISTLES WITH ANGER

bristling a1639 + 1864 FIG.; bristly 1872 (2) FIG.

ANGER

PHYSICAL EXPRESSIONS OF ANGER

V TO DISPLAY TEMPER

bristle (up) 1549--.

V OF HAIR: TO ERECT STIFFLY LIKE BRISTLES, EXPRESSIVE OF ANGER, HOSTILITY

bristle (up) 1595-(1863). ALSO FIG.

V TO SHOW ANGRY FEELING IN ONE'S ACTION

swell a1250-1706.

V TO TREMBLE OR SHAKE WITH ANGER

quake c1330-c1374.

V TO TEAR ONE'S FACE, HAIR, CLOTHES ETC. IN ANGER

rend a1225--; rent ?a1366-c1678.

AJ OF THE COUNTENANCE: BEARING THE PHYSICAL MARKS OF ANGER. LOOKING OR ACTING AS IF IN ANGER

angry 1393--.

TO GLARE IN ANGER

grim a1400/50-1535; stare c1250-1667 + 1837; look daggers 1833--.

AJ OF THE FACE: TEMPORARILY SUFFUSED WITH BLOOD AS A RESULT OF ANGER

red c1205--.

V TO BECOME RED IN THE FACE WITH ANGER

redden a1648--.

V TO BECOME DARK WITH ANGER

darkle 1800-1886.

ANGER

PHYSICAL EXPRESSIONS OF ANGER

V OF THE EYES OR EYELIDS: TO OPEN AND CLOSE QUICKLY IN AN ANGRY MANNER

snap 1870--.

AJ HAVING EYES GLOWING WITH ANGER

fire-eyed 1596-1831; flame-eyed 1609; ferret-eyed a1700--.

ANGRY, HOSTILE SPEECH

N THE ACTION OF SPEAKING WILDLY, STORMING

raging c1320--.

N HOSTILE SPEECH, SOMETHING SAID IN ANGER

gramword OE.; *hearuword* OE.; storm 1602--; misword a1225-1603 + 1801--DIAL.; warmth 1710--; peppered tongue 1873.

AJ OF WORDS: ANGRY, WRATHFUL

choleric 1583-1754; passionate 1590--; scalding 1641; savage 1825--.

V TO SPEAK ANGRILY

woffian OE.; rage a1300--; spit venom/fire/etc. c1386--; bluster a1494--; blow 1519 + 1863 + 1878 COLLOQ.; pelt 1593-1706; tear 1601-1897; speak daggers 1602-(1839); fare 1603-1609; blow hot coals c1626; rant 1647-1710; scream 1775--; carry on 1828--.

AV OF SPEECH: WITH VIRULENCE, ANGRILY

sharply 1340--; virulently 1599--; savagely 1848--.

V TO BREAK INTO ANGRY SPEECH

go off pop 1933 + 1940 COLLOQ. N.Z.

ANGER

ANGRY, HOSTILE SPEECH

V HEATED WORDS ARE SPOKEN

sparks fly 1929--.

V TO BEGIN A VERBAL ATTACK ON SOMEONE

open fire 1848-- FIG.

V TO ASSAIL WITH SHOUTS OF ANGER

shout on c1384-c1730; shout at 1617--.

IJ INTERJECTIONS EXPRESSING ANGER

wā OE.; *wā lā* OE.; *wā lā wā* OE.; with a murrain a1530-1711; what a/the murraine c1560-1705; how a murrain 1575; highty-tighty 1747--; pilulgs 1889 (2); merde 1920--; chris(s)ake 1933--.

V TO UTTER OR EXPRESS INTENSE ANGER

hiss 1775--.

VIOLENT ANGER

N VIOLENT ANGER, FIERCENESS

gārtorn OE.; *hygewælm* OE.; *mihtmōd* OE.; *nīpgrome* OE.; *torn* OE.; *ġrūtung* OE.; wrath c900--; wrethe c950-1587; woodness 1000-1906; awe 1205-1330; rage 1297-(1862); grim 13..-c1470; raging c1320--; fury c1374--; grindellaik c1375; fiercely 1382; fierceness 1382--; furor c1477-(1862); furiousness c1500--; furiosity 1509-(1894); transportation 1617-1690; atrocity 1635 + 1865; madness 1665--; emportment a1734 (2); infuriation 1851; virus 1866; horn-madness 1868.

ANGER

VIOLENT ANGER

N AN INSTANCE OF VIOLENT ANGER

wrath a1200--; fury c1374--; rapture 1607-1634 + 1895 DIAL.; paroxysm 1650-1702; orgasm a1763--.

N THE ACT OF RAMPING, STORMING

bremung OE.; raging c1320--; ramping 1656--; ramp 1798.

N A PERSON OF VIOLENT TEMPER

broth(e) c1420; kill-buck 1612 + 1660; tartar 1663--; furioso 1670-1784; vengeance 1711/2; tempest 1852.

N A FEROCIOUSLY ANGRY WOMAN

fury c1374--; furiosa a1670-1784.

N A NORMALLY CALM PERSON WHO HAS BECOME SUDDENLY ENRAGED OR VIOLENT

mouton enragé 1932--.

AJ FURIOUS, VIOLENT

fēondlic OE.; *frēcnod* OE.; *gram* OE.; *rēoc* OE.; *grūtigende* OE.; *wōd* OE.; grim 971-1535; woodly c1000-1513; wood c1205-1654 + 1682 - ARCH. OR DIAL.; half/near/nigh/etc. wood 1297-c1470; wrothly a1300; fierce a1300--; mad a1300--; wrethly 13..; wroth as (the) wind 13..-c1470; thro/thra 13..-c1475; brotheful 1330; brothely 1330; grindel 1375 (2); eager c1380-1667; fell 1382-1590; raging 1483-1697; furibund 1490--; horn-wood ?a1500-1600; vehement a1548-1659; wood-like 1578; madded c1580-1872; snuff 1582; woodful 1582; mad-angry 1589-1632; furibundal 1592; wild 1653--; horn-mad 1590-1822; virulent 1613--; embittered 1655--; horn-madded 1661; blusterous 1663-1877 FIG.; infuriate 1667-1862; hopping (-) mad 1675-- ORIG. DIAL. & U.S.; tearing 1692--; gothic 1695--; maddened 1806--; frenzy 1859-- DIAL.; fit to be tied 1894-- SLANG; hopping 1894-- ORIG. DIAL. & U.S.; off one's block 1925--; up the wall 1951--.

AJ SOMEWHAT FIERCE

fierceish 1840.

ANGER

VIOLENT ANGER

AJ FIERCE AT EYE

ǣfengrim OE.

AJ ANGRY OR TROUBLED ENOUGH TO DO SOMETHING DESPERATE OR VIOLENT

fit 1580-- (NOW CHIEF COLLOQ.).

AJ FIERCELY IRRITABLE. EASILY MOVED TO VIOLENT ANGER

wood a1225-1747; fiery 1590--.

V TO STORM OR RAGE WITH VIOLENT GESTURES, TO STAMP

stamp and stare c1375-1657; ramp c1386--; stamp 1560--; stamp one's foot 1821--; rampage 1715-1824 SC. + 1876--; stomp one's feet c1927/34.

AV ANGRILY, FIERCELY

grimme OE.; *ierrenge* OE.; fiendly a1000; woodly c1000-1513; row 1297-a1500; wood 1297-1601; eagerly 1377-1609; grindelly c1375; rasely c1440; furiously 1555--; virulently 1599.

V OF VIOLENT PASSION, TO BURN, RAGE

āweallan OE.

AJ OF ACTION OR FEELING: VIOLENTLY BITTER, SPITEFUL

grim a1000-(1667); virulent 1607--.

V TO BECOME ANGRY OR QUARRELSOME, TO BECOME FEROCIOUS

hrīfnian OE.; walt c1400 (2); cut up rough 1837--; cut up savage 1849; turn up rough 1872.

N ACTION OF PROVOKING FRENZIED ANGER

infuriation 1851.

ANGER

VIOLENT ANGER

AJ DRIVING A PERSON TO FRENZY, INFURIATING

frenzying 1795 + 1821 (2).

V TO RENDER HOSTILE, TO MADDEN, PUT INTO A FRENZY

ananger c1380 + ?a1500; enfelon 1475 + 1596; eneager 1594; effierce 1596 SPENSER; embitter 1634--; encruelize 1654; ferocitate 1666; infuriate 1667 + 1870; frenzy 1810--; madden 1822--; drive/send someone up the wall 1956-- COLLOQ.

INDIGNATION, RESENTMENT

N INDIGNATION, RESENTMENT

ēðylgnes OE.; *þrōh* OE.; *torn* OE.; *umpanc* OE.; *unweorþscipe* OE.; *unweorþung* OE.; wrath c900--; disdain 1297-a1677; misliking a1300-1592; despite c1325-(1846); offence c1374--; engaigne 1375 BARBOUR: *BRUCE* indignation 1382--; gall 1390-c1680; sour greme c1400 (2); jealousy c1400-1649; grudge 1477-1878; heart-burning 1513--; grutch 1540/1-a1687 + 1898 U.S.; dudgeon 1573--; fell 1590 SPENSER; resentiment 1595; indignity 1596-1784; spleen 1600-1629; dolour 1609 + 1644; resentment 1619--; heartburn 1621--; resent 1686; bridling (-up) 1709 + 1851 + 1861; umbrage 1724 + 1768 + 1856; bridle 1748 + 1781; niff 1777 + 1914 COLLOQ. & DIAL.; indignancy 1790 + 1837; grudgement 1845; unwill 1872 + 1895; spike 1922-- FIG.

N A HIGH DEGREE OF INDIGNATION

boiling-point 1870 FIG.

N A FIT OF INDIGNATION

wrath a1200--; snuff 1592-1665 + 1886-- SC.; pique 1592-- stumble 1674; huff 1684--.

INDIGNATION, RESENTMENT

N THE FACT OR CONDITION OF BEING INDIGNANT

indignance 1590 + 1790 + 1845; resentfulness 1836--; uptightness 1969-- COLLOQ. & SLANG.

AJ OF PERSONS: APT OR INCLINED TO RESENT

wroth c100-1648; high c1205--; wrackful 13..-?a1400; stomaching 1577/87-1579; pepper-nosed 1580; snarling 1593--; grudgeful 1596-1632 + 1877--; dudgeon 1599 + 1625; stomachful 1610-1765; indignatory a1624 + 1834; indign 1652; resenting 1656-(1761); resentful 1656--; resentive 1709 + 1735; bridling 1789 + 1795; stomachy 1825--; wrathy 1873--.

N ONE WHO RESENTS

stomacher 1608; resenter 1825; indignant 1861.

AJ INDIGNANT

þrōh OE.; wroth c950; wroth at/on/against/with c1175--; angry c1400; disdainous c1430 + 1531; indigned 1490-1598; wrath 1535--; disdainful 1548 + 1550; stomachate c1550 (2) SC.; boiling 1579-- FIG.; indignant 1590--; stomached 1599-c1712; rapt 1605; offended 1611--; injured 1634--; disobliged 1673-(1814); piqued 1689--; huff 1714 + 1727/38; indignant at/with/of 1728/46--; miff 1797-1802; miffed 1824-1851; niffed 1880-(1927) COLLOQ. & DIAL.; uptight 1934-- COLLOQ. & SLANG; lemony 1941-- SLANG AUSTRAL. & N.Z.; teed off 1955-- N. AMER. SLANG.

AJ OF THINGS: AFFECTED WITH INDIGNATION

indignant 1728/46-- FIG.

V SAID OF THE CHEEKS UNDER THE INFLUENCE OF INDIGNATION

tingle 1555--.

N A GRUDGE AGAINST SOMEONE

quarrel 1340-1863; grudge 1531--; querele 1566; pritch 1571-1642; stitch a1591-1679; disobligation a1754; down 1856-- COLLOQ. ORIG. AUSTRAL.; downer 1915-(1936) COLLOQ.; heart-burnings 1605-(1874) PL.

INDIGNATION RESENTMENT

N THE OFFENDED ATTITUDE OF ONE WHO IS UNDESERVEDLY ACCUSED OF DOING SOMETHING

injured innocence 1713--.

N PHR ONE WHO ADOPTS SUCH AN ATTITUDE

injured innocence 1713--.

V TO TAKE OFFENCE AT, TO RESENT

ābelgan OE., *andan niman* OE.; *iersan* OE.; *mōdig(i)an* OE.; *anstingan* OE.; *underniman* OE.; *yfelmynnan* OE.; wince against the prick c1290-1388; take in/on/to grief c1300-c1430; take agrief c1300-a1440; peck/pick mood 13..-1513; rise c1325-(1819); wrath against/at/in/with (a person or thing) 1338-a1450; wrath c1374-1567; indeign 1382; endeign 1382 (3) WYCLIF; disdain 1382-1796; kick against/at 1388-1887; take offence 1390--; wince and kick 1393--; bear hard/heavy/heavily c1400-a1674 + 1874 ARCH.; wrethe c1420-c1500; bridle c1460--; take pepper in the nose 1520-1694; stomach 1523-1780 + a1825 DIAL.; take grievously a1533; take (a thing) amiss c1538--; be offended a1548-- spite c1560-1579/80; take (something) in (the) snuff/to snuff 1560-1716; take snuff 1565-1725 + 1821 ARCH.; spite at 1567/8-1641; rankle 1582 + 1894; bridle it 1590 + 1624; misthank 1591; huff (it) 1598-1678 + 1840; have a grudge against 1601--; seethe 1606--; take indignly 1607 + 1612; check 1616-1724; resent 1617--; bear (one) upon the spleen 1623-1629; bear upon the spleen 1629; snuff pepper 1624/61; spleen a1629-1675; think amiss 1635-(1770); disresent 1652; indign 1652 +1657; take check 1663-1710; bear a grudge 1667--; take umbrage 1680--; ride/run rusty 1709-1863; be out of the way (with a person) 1741-1748; bridle up 1748-(1840); take owl 1787; miff 1797 (1879 DIAL.); take a niff 1865-(1946); niff 1875 COLLOQ. & DIAL.; spleen 1885; put one's shoulder out 1886; have/get the spike 1890-- FIG.

AV RESENTFULLY, INDIGNANTLY

heftiglīce OE.; *unweorðlīce* OE.; highly a1225-1793; teenfully 13..-c1460; unworthily 1382 (2); unkindly 1562-(1771); offensively 1589-1604; stomachously 1593; stomachfully 1611-1755; indignantly a1783--; resentingly 1791; offendedly 1804--; high 1844; resentfully 1856 + 1867; huffily 1861 + 1880; huffingly 1864; exasperatedly 1872--; grudgefully 1882; injuredly 1886.

INDIGNATION, RESENTMENT

V PHRASE EXPRESSING STRONG INDIGNATION

the blood boils 1675 + 1848--.

EXPRESSION OF RESENTMENT, INDIGNATION

N AN EXPRESSION OF OFFENDED DIGNITY

formalization 1656; resentments a1715 PL.

V TO EXPRESS ONE'S INDIGNATION

(cun) con grame a1300; (cun) con malgre c1330-c1450.

N AN ACT DONE IN INDIGNATION

wrath c1440-a1754.

V TO BREAK OUT INTO OPEN INDIGNATION

flame up (on) a1701--; flame out 1754--.

V TO SHOW SUPPRESSED RESENTMENT

smoke a1548-a1562; smoulder 1934--.

V TO LOOK ANGRILY AT OR UPON A PERSON

look black 1814 + 1855.

N THE ACTION OF GRUMBLING VICIOUSLY OR SHOWING STRONG RESENTMENT OR ILL FEELING

snarling 1602--.

N A LOW GROWL OF INDIGNATION

undergrowl c1848 + 1895.

INDIGNATION, RESENTMENT

EXPRESSION OF RESENTMENT, INDIGNATION

AJ OF THE NATURE OF, ACCOMPANIED BY OR CHARACTERISED BY SNARLING

snarling 1599--.

N ONE WHO SNARLS

snarler 1634--.

AJ OF PERSONS: GRUMBLING, EXPRESSING INTENSE RESENTMENT

snarling 1593--; snarly 1798--.

V TO EXPRESS INDIGNATION BY A SNORTING SOUND

snort 1818--.

V TO GROWL OR MURMUR AT

muzzle 1581; snarl against/at 1593-1715 + 1881 DIAL.; snarl 1594--; growl 1707--.

AV IN A SNARLING MANNER

snarlingly 1862--.

TO OFFEND, EXCITE INDIGNATION

V TO OFFEND, EXCITE INDIGNATION

belgen OE.; *ābylgen* OE.; wrath c1205-1486; grieve a1300-1535; disdain a1470-1790/1817; heart-burn c1540-1669; stomach 1588-1675; ruffle 1601 SHAKESPEARE; give umbrage 1620(1869); pique 1671--; give offence 1712; huff 1793--; disoblige 1716--; twist the tail (of a person) 1909--.

V OF LANGUAGE: TO AROUSE A FEELING OF PIQUE: TO STIMULATE

pique 1664-1710

INDIGNATION, RESENTMENT

TO OFFEND, EXCITE INDIGNATION

PHR PHRASE EXPRESSING 'DO NOT TAKE OFFENCE', 'NO OFFENCE TAKEN'.

No offence 1829-- COLLOQ.

SUBSECTION 1 - SOCIAL DISCONTENT

N REPRESSED SOCIAL HOSTILITY

ressentiment 1943--.

N RESENTMENT. DISSATISFACTION WITH THE PREVAILING STATE OF AFFAIRS. AS A LITERARY NONCE WORD FROM 1956 WITH OVERT REFERENCE TO JOHN OSBORNE'S PLAY *LOOK BACK IN ANGER.*

anger 1937--.

N AN ANGRY PERSON, AN 'ANGRY YOUNG MAN'

angry 1957--.

AJ DISSATISFIED & OUTSPOKEN AGAINST THE PREVAILING STATE OF AFFAIRS, CURRENT BELIEFS ETC. FROM 1956 WITH IMPLICIT REFERENCE TO OSBORNE'S PLAY *LOOK BACK IN ANGER.*

angry (young man) 1937--.

V PHR TO PROVOKE THE RESENTMENT OF THE BRITISH PEOPLE

twist the lion's tail 1895-- U.S.

IRASCIBILITY

N IRASCIBILITY, QUICKNESS OF TEMPER

ierſung OE.; *wēamēt* OE.; *wēamētto* OE.; hastiness 1297--; hastivess c1325; rese c1330-c1400; hastiveness/hastifness c1330-1390; hasteness c1450; fumishness 1519-1608; choler 1530--; hastivity c1450; cholericness 1571-1747; fieriness 1625/8 + 1704 + 1842; irascibility 1750--; temper 1828 WEBSTER 1836--; quickness 1863; tempersomeness 1909 PSEUDO-ARCH.

N A QUICK TEMPER

short fuse 1968-- SLANG U.S.

AJ OF THE TEMPER: HASTY, EASILY PROVOKED

pelting 1570-1684; short 1599--; quick 1837--.

N A FIERY IRASCIBLE PERSON

shit fire 1598-1704 CONTEMPT.; tinder-box 1598--; touchwood c1620; touch and go 1675; spitfire 1680--; spunkie 1821 SCOTS; tempest 1852; pepperer 1865; pepper-box 1867; pepper-pot 1894.

AJ IRASCIBLE, QUICK-TEMPERED

hræþmōd OE.; *ïeþbïlge* OE.; *ierſigendlic* OE.; hot a1225--; hastive/hastif 1297-1489; irous 1303-1574; angry 1387-(1703); turne c1375 SC.; ireful c1400-1613 + 1819; passionate c1450--; iracundous 1491-1662; fumish 1523-1608; hasty 1526--; irascible 1530--; quick 1549-1628; incensive 1563/87; choleric 1583--; fiery 1590--; warm-tempered 1591--; splenative 1593-1660; hot-livered 1599 + 1641; short 1599--; salamandrian 1600-1647; spitfire 1600--; temperless a1618; angryable 1662 (2); inflammable 1800--; hair-triggered 1806--; spunky 1809-- DIAL. & U.S.; iracund 1821-1853; cholerous 1822; irascid 1823; wrathy 1828--; quick-tempered 1830--; quick in temper 1837; allspicy 1840; peppery 1861--; gunpowdery 1868--; gunpowderous 1870--; tempersome 1875--; gingery 1894--; tempery 1905-- DIAL.; lightningy 1906 FIG.; short-fused 1979.

AV WITH QUICKNESS OF TEMPER
fumishly 1563/87; hastily 1573-1755; cholericly 1589-1681; irascibly 1828.

IRASCIBILITY

N BILE AS ONE OF THE FOUR HUMOURS OF EARLY PHYSIOLOGY, SUPPOSED TO CAUSE IRASCIBILITY OF TEMPER

cholera c1386-1561; choler c1386-a1834.

AJ OF PERSONS HAVING CHOLER AS THE PREDOMINANT HUMOUR
choleric 1340-1699; choler 1662.

IRRITABILITY, BAD TEMPER, PEEVISHNESS

N IRRITABILITY, ILL-HUMOUR

ēaþbelg OE.; *ēaþbylgnes* OE.; *þweora* OE.; impatience a1225--; danger a1300-c1374; unsufferance a1400; eagerness 1475-1624; protervity ?c1500-1882; impatiency 1526-1748; testiness 1526--; impatientness 1550-1727; waspishness 1593--; spleen 1594--; fretfulness 1615 + 1843 (2); knappishness 1617; tetchiness 1623--; querelousness 1643; pettishness 1645--; querulousness 1652--; touchiness 1653--; exceptiousness a1677-a1716 + LATER DICTS.; froppishness 1688 + 1754; dishumour 1712-1795; petulancy 1712-1884; nettle 1723-1792; fractiousness 1727--; crossness 1741--; huffishness 1755 + 1841; irritability 1791--; petulance 1784--; temper 1828 WEBSTER 1836--; bile 1836 + 1838 FIG.; miffiness 1845; spleenishness 1847; huffiness 1858 + 1883; rustiness 1860 + 1900 SLANG.; hoity-toityism 1881; cantankerousness 1881--; biliousness 1884 FIG.; soreheadedness 1885; chippiness 1887; pettedness 1893; shirtiness 1899 SLANG; twitchiness 1933--; snarkiness 1960; edginess 1963--.

N A FIT OF ILL-HUMOUR, IRRITATION

fume 1522-1865; pyrre 1581; pet 1606--; miff 1623-- COLLOQ. & DIAL.; tetch 1642-a1734 + 1876 DIAL.; huff 1684--; tiff 1727-1739 + a1825 DIAL. + 1871 CARLYLE: LETTERS; tantrum/tantarum 1748--; ill (-) humour 1748--; tift 1761; tout 1787-1835 SC.; twit a1825; fantique 1825--; MAINLY DIAL. DICKENS; huff 1834-1893; spell 1856-- U.S.; tirret 1892; (the) needle 1874--; snit 1939-- SLANG ORIG. & CHIEFLY U.S.

IRRITABILITY, BAD TEMPER, PEEVISHNESS

N A PETULANT, IRRITABLE PERSON

impatient 1502-?16.. + 1893; chafer 1598-1604; fretchard a1640; fretter 1649 + a1732; petulant 1682-1893; vixen a1700-1731/8; splenetic 1703-1784; fume 1768; Scot 1812 + 1823; patch 1830-- DIAL.; fumer 1894.

AJ OF PERSONS: BAD-TEMPERED, PEEVISH, IRRITABLE

ēaþþylīge OE.; *wēamōd* OE.; sharp c1000-a1668; crouse a1300 (3) SC. & NTH.; impatient 1377--; captious c1380--; proterve 1382 + 1567 SC.; wraw c1386-c1440; elvish c1386-1601; wrawful c1440; teethy c1460 +1566 + 1825-1892 DIAL. & SCOTS; apirsmart 1501 + 1513 DOUGLAS SC.; knappish 1513-(1629); fumish 1523-1608; testy 1526--; protenous 1547-1624; bilious 1561 + 1662 + 1866--; waspish 1566--; tettish/teatish 1567-a1625; crusty c1570-- FIG.; tatter 1579 ?DIAL.-1887 (DIAL. GLOSSES KENT); pepper-nosed 1580; ticklish 1581-(1821); fuming 1583 + 1615 + 1820; wearish a1586; spleenful 1588--; kickish 1589-1647 + 1828 DIAL.; pettish a1591--; splenetic 1592--; tetchy a1592--; teeny 1594 + 1825 + 1847/78 DIAL.; fretting 1594 + 1864; wasp-stung 1596; shrewish 1596 + 1816--; humorous 1600-1693 +1842; treef 1601-1659 +1691-1787 DIAL.; ill-tempered 1601--; fretful 1602-a1848; spleeny 1604--; touchy 1605--; splenous 1606; pruriginous 1609-1678; tetty/teety 1621 + 1787-1855 DIAL.; frappish 1631; splenitive 1633 + 1815; cross 1639--; splenial 1641; peltish 1648; wry 1649; humoursome/humorsome 1656-(1863); froppish 1659-1784; tickly 1661; irritable 1662--; splenatic 1663-1721; fusty 1668; snuffy 1678- -; splenetive 1679; huffy 1680 + 1693; ill-humoured 1687 + 1876; ugly 1687--; snuffish 1689-1727; unheer 1691-1721 DIAL.; sore a1694--; miffy a1700-1725 IN CANTING DICTS. 1739--; petulant 1755--; nettlesome 1766--; cantankerous 1772-- COLLOQ.; uppish 1778-(1863); stingy 1787--DIAL.; huffish 1796--; snarly 1798--; huffy 1803 + 1890; tutty 1809-1902 DIAL.; spunky 1809-- DIAL. & U.S.; tiffy 1810 + (1883); rusty 1815-- COLLOQ.; ornery/ornary 1816-- DIAL. & COLLOQ.; spleenical 1818 KEATS; fudgy 1819 + 1883; ill-natured 1825/80 + 1843 SC.; stomachy 1825-- DIAL.; nattery/nattry 1825 + 1923 ; nettly 1825--; niggly 1840--; as cross as two sticks 1842-1855; sore-headed 1844--; fretty 1844-(1895); shirty 1846--SLANG; riley 1847--; streaky 1848 + 1860 SLANG; highty-tighty 1848--; three-cornered c1850-(1879); raspish 1854 + 1866; knappy 1855 DICT.; porcupinish 1857; fuffy 1858 SC. & NTH. DIAL.; petful 1861; patchy 1862 DIAL.; sore-head 1862--; edgy 1864--; teasy 1866--; touch(e)ous 1867--; raspy 1869-(1893); uffish 1871--; spiky 1881; porcupiny 1890; fretsome 1870; snotty 1870-- DIAL. OR SLANG; sniffy 1871-- DIAL. & COLLOQ.; chippy c1885--; tetchous 1890-- U.S. DIAL.; snorty 1893 COLLOQ. OR SLANG; narky 1895-- SLANG; liverish 1896--; feisty 1896-- U.S. SLANG; ticklish-tempered 1897; ratty 1900-- SLANG; snarky 1906-- COLLOQ.; snarkish 1912; scot

AJ OF PERSONS: BAD-TEMPERED, PEEVISH, IRRITABLE (CONT.)

1916; snooty 1919--; temperish 1925--; ring(e)y 1932-- SLANG N.AMER.; prickly 1943--; on the rag 1969 + 1977 U.S.

AJ SOMEWHAT CROSS OR PEEVISH

spleenish 1610--; crossish 1741-1849 COLLOQ.; pepperish 1808--; snarlish 1819.

AJ OF THINGS: IRRITABLE, IMPATIENT

impatient --1490 FIG.

V TO BE FRETFUL, IRATE

set up one's bristles 1528; take (the) pet 1590--; pet 1629--; tiff 1727 DICT.; get up/out of bed (on) the wrong side 1801--; pense a1825 DIAL.; be on edge 1872--; fume away 1897.

AV IRRITABLY, TESTILY

impatiently 1490--; protervely 1526; captiously 1539-(1866); knappishly 1549 + 1573/80; in a jeer 1579-80; shrewishly 1602--; pettishly a1619--; tetchily 1647--; frettingly 1649 + 1866; waspishly 1684/94--; fractiously 1736 + 1878; crustily 1730/6 DICT. + 1749-1840 FIG.; testily 1755 JOHNSON 1838--; huffishly 1755 + 1825; crossly 1730/6 DICT. + 1770/90--; spleenishly 1775; fretfully 1789-(1880); splenetically 1779--; ill-humouredly 1795 + 1859; edgily 1837--; petulantly 1838--; touchily 1844--; irritably 1855--; pettedly 1858; biliously 1865; cantankerously 1868--; exasperatedly 1872--; irritatedly 1873 + 1883; teethily 1879 SC.; spleenfully 1882; sore-headedly 1883; spunkily 1890; pepperily 1900; teasily 1928; snarkily 1967; shirtily 1974-- SLANG; rattily 1977 + 1980--.

N IMPATIENCE OF ENDURING, IRRITABILITY TOWARDS, INTOLERANCE OF, SOMETHING

impatiency of 1557-1681; impatience of c1566--; impatience (+ infinitive) 1575-1683.

AJ IMPATIENT OF ENDURING, UNABLE OR UNWILLING TO TOLERATE SOMETHING

impatient of 1513--; impatient (+ infinitive) 1565-1632 + 1877; inecapable 1643 + 1712.

IRRITABILITY, BAD TEMPER, PEEVISHNESS

N A FIT OF BAD TEMPER IN A YOUNG CHILD

tantrum/tantarum 1748--.

AJ OF CHILDREN: CROSS, FRETFUL, PEEVISH

fractious 1725-- pensy a1825-- DIAL.

AJ JOCULAR: ILL-HUMOURED, IRRITABLE

eecochymical 1836-1837 (ARCH.).

V A JOCULAR EXPLANATION OF BAD TEMPER

get out of the bed on the wrong side 1887.

N A QUICK MOVEMENT OF THE BODY, EXPRESSING IMPATIENCE OR DISDAIN

flounce 1751 + 1878--

N OF LOOKS, ACTIONS ETC.: CHARACTERISTIC OF, APPROPRIATE TO A VIXEN

vixen 1700-1850.

V TO EXPRESS ILL-TEMPER BY AGITATED MOVEMENTS

flounce 1702-1756; flounce into a temper 1883.

AJ OF THE MOUTH OR FACE: DRAWN AWRY OR DISTORTED BY ANGER, ILL-TEMPER

thrawn 1513-a1585 + 1719 + 1897 SC.

V OF A LOOK: TO EXCEED IN SHARPNESS
outsharpen 1865.

AJ CHARACTERISED BY, ARISING FROM OR EXHIBITING SPLEEN OR ILL-HUMOUR

splenatic a1661-1701; splenetic 1693--; splenetive 1829 + 1839.

IRRITATION
-VEXED, IRRITATED CONDITION

N IRRITATION, EXASPERATED CONDITION

ābolgennes OE.; *gremung* OE.; *onscunung* OE.; couroux a1450; courouce 1450; exasperation 1547--; discontentment 1588-1659; exulceration 1594-1680; incensement 1599-(1867); discontent 1605-1678; irritation 1703--; sweat 1715-- SCOTS & U.S.

AJ IRRITATED, VEXED

gremid OE.; crabbed c1375-1513/75 SC. + 1530-1861; discontent 1494-1655; discontented 1494-1656; chafing 1539-1843; out of patience 1542--; nettled 1582--; chafed 1583-1816; exulcerate c1592-1684; enchafed 1604 + 1801; out of sorts 1621--; roiled 1622 + 1929 U.S.; exulcerated 1640-a1703; teased 1627--; off the hooks 1662-1824; impeevished 1664; irritated 1678--; petulated 1897; put-out 1899--; scotty 1901; peeved 1908-- ORIG. U.S.; baity 1921 + 1925 SLANG; batey 1946 + 1954; twitched 1959-- SLANG.

AJ DRIVEN OR PROVOKED BY TAUNTING

taunted 1818--.

V TO BECOME IRRITATED, TO LOSE PATIENCE

enchafe 1382; chafe 1525--; lose patience 1622--; ruffle 1719 + 1891; echinate 1788 NONCE-WORD; nettle 1810; impatient REFL.; get one's dander up 1837--; nettle up 1875; get off one's bike 1939 + 1943 + 1944 AUST. & N.Z. COLLOQ.

V TO BE DISPLEASED AT SOMETHING WHICH IS DONE. (IRONICAL UNDERSTATEMENT.)

not to say thank you 1935--; not to thank one for 1739/40--.

N ACTION OF EXHIBITING IRRITATION

fuming 1529--; chafing 1575-1845.

V TO EXHIBIT ANNOYANCE

bite one's thumbs 1573 + 1670.

IRRITATION

V TO UTTER IRRITATEDLY

fume 1907--; peeve 1923--U.S.

IJ INTERJECTIONS EXPRESSING IRRITATION OR IMPATIENCE

when 1592-1623; pshaw 1673--; psht 1868; what the hanover 1902-1915 DIAL. OR COLLOQ.; gah 1917--; for crying out loud 1924-- COLLOQ. ORIG. U.S.; wouldn't it? AUSTRAL. & N.Z.

V TO SAY PSHAW! AN EXCLAMATION EXPRESSING IMPATIENCE

pshaw 1759--.

ACTION OF VEXING OR IRRITATING

N ACTION OF IRRITATING

aggravation 1875 + 1880; needling 1941--.

N APPLIED TO A PERSON CHARACTERISED BY IRASCIBILITY & PERSISTENT PETTY MALIGNITY

wasp 1508--

N ANYTHING WHICH TORMENTS OR CAUSES AN IRRITATION

fly a1225-1607 (3); baiter 1611 FIG.; galler 1674; familiar 1830--; fury 1856 JOC.; tormentor 1882 JOC.

AJ ANNOYING, AGGRAVATING

raspish 1854 + 1866; riling 1870 + 1894 COLLOQ.; needling 1958.

V TO IRRITATE, ANNOY

ābelgan OE.; *ābylgan* OE., *anscunian* OE.; *rēran* OE.; *tēonian* OE.; *tȳnan* OE.; grill c897-a1500; tar/tarre/terre a900-1602; teen 971-1522+ a1825 DIAL.; mispay a1225-1493; blow (up) a1225-1776 FIG.; poke 13..-(1851); enchafe 1375-1611;

IRRITATION

ACTION OF VEXING OR IRRITATING

V TO IRRITATE, ANNOY (CONT.)

scald c1375-1667; *distemper* c1386-1670 + 1813 COLERIDGE; step on the toes of c1394; arr a1400 + 1651; chafe ?a1400-1840; ert c1400-c1440; ire c1420; rehete 1447; discontent 1494-1632 + 1878; bring out of patience 1530; stir (up) coals 1542-1616; tickle a1548-1698; *grig* 1553 + 1837-- NOW ANGLO-IRISH & U.S.; nettle 1562--; touch (to the quick) (on the raw) 1589--; exulcerate 1594-1671 + 1842; irritate 1598--; dishumour 1599-1680; wind up 1602--; outhumour 1607; aggravate 1611--; bloody 1633; foment 1642-1724; boil 1648 + a1661 + a1704; efferate 1653 + 1658; spleen 1689-1801; pique 1698--; splenetize 1700; roil a1734--; needle 1812-- SLANG; rile 1825--; set up one's jay feathers SC.; stroke against the hair/the wrong way 1844--; acerbate 1845-- (1731-- DICT.); rile up 1857--; roughen 1859 + 1896; draw 1860-- COLLOQ.; frump 1862; get 1867-- COLLOQ. ORIG. U.S.; tread on the toes of 1868--; put out 1871--; set up any one's bristles 1873 FIG.; urticate 1873; out-patience 1892; get under (a person's) skin 1896--; stick pins into (a person) 1903; rattle 1905-- ORIG. U.S.; get one's goat 1910-- SLANG ORIG. U.S.; get (a person's) nanny 1914 + 1972; get across 1926-- SLANG; get (a person's) nanny-goat 1928; sore up 1929 + 1963 COLLOQ. ORIG. U.S.; put up 1930 + 1960 tee off 1961-- SLANG U.S.; tick off 1975-- SLANG U.S.

V TO SAY TAUNTINGLY

taunt 1873 + 1878; sound 1958 SLANG U.S.

AV IRRITATINGLY, IN A PROVOKING WAY

aggravatingly 1861--.

N TOUCHINESS, READINESS TO TAKE OFFENCE

soreness c1000; sensibility 1769--; nerve 1778--; tactility 1831; provocability 1834; sensitiveness 1851--; thin-skinnedness 1882--.

AJ SENSITIVE, EASILY OFFENDED

tender-eared 1529-1683; narrow in the shoulders 1551; prvocable 1613-1770; tender a1635-(1857); indigestive 1670; provokable 1678-1711; thin-skinned 1680--; sensible 1759 + 1792; offensible 18.. MRS. BROWNING; vexable 1810; sensitive 1838--; insultable 1841/4 + 1868; piquable 1860; teasable 1865; offendable 1868; tormentable 1876; prickly 1894; weak-skinned 1933.

IRRITATION

ACTION OF VEXING OR IRRITATING

AJ INORDINATELY SENSITIVE

raw 1864.

N SENSITIVE FEELINGS SUCH AS MAY BE OFFENDED

sensibilities 1760-- PL.; susceptibilities 1846-- PL.

AV OF THE SENSITIVE FEELINGS, LIKE TINDER, TOUCHY

tinderly 1825.

N A POINT OR MATTER IN RESPECT OF WHICH ONE IS EASILY VEXED OR IRRITATED

sore place/point/subject etc. 1690--.

N A SORE OR SENSITIVE SPOT

the quick 1526-- FIG.; raw 1840-- FIG.

V TO TOUCH IN A SENSITIVE SPOT

touch on the raw 1837-- FIG.

AV TOUCHED SHARPLY, TO THE QUICK

lively 1579-1653 + a1758 SC. vively c1590; to the sense 1604; to the blood 1662; livelily 1697; on the raw 1837--.

SUBSECTION 1 - SNAPPISH SPEECH

N SHARPNESS OR BITTERNESS OF SPEECH

scearpnes OE.; tartness 1548--; acrimony 1618--; snap 1648--; asperity 1664--; vitriol 1769--; subacidity 1833--; subacid 1838 + 1840; acridity 1859--.

IRRITATION

SUBSECTION 1 - SNAPPISH SPEECH

AJ OF WORDS, ACTIONS, ETC.: PROCEEDING FROM OR SHOWING AN ILL-TEMPERED DISPOSITION

stinging a1225--; crabbed 1362-a1632; impatient 1377--; short 1390--; crabbish c1485-a1592; wry 1599--; subacid 1765--.

N A SNAPPISH PERSON

snapper 1648--.

AJ SNAPPISH, SHARP-TONGUED

tungwōd OE.; *hrædwyrde* OE.; *scearp* OE.; shrewd 1387-a1661; short 1390--; shrode a1500-1596; snappish 1542--; tart 1601--; tartarous 1601; tart-tongued 1602; snapping 1642--; snapper 1673/4 + 1808; snip-snap 1770; snaggy 1781-- SC. & DIAL.; twitty a1825 + 1893; snappy 1834--; snippy 1848--; DIAL. & COLLOQ.; snack 1894-- SC.

V TO ANSWER SNAPPISHLY

bite/snap one's nose off 1599--; snap 1579--; snap out 1888--; bite one's head off 1857 + 1946--.

AV IN A TART MANNER, SNAPPISHLY

tartly c1000--; snappingly 1567--; snappily 1890--.

AJ SOMEWHAT TARTLY

tartishly 1823.

SUBSECTION 2 - SCOLDING WOMAN, SHREW

N WOMAN'S FURY

wīfgemæla OE.

SUBSECTION 2 - SCOLDING WOMAN, SHREW

N OF WOMEN: THE CHARACTER OR DISPOSITION OF A SHREW

shrewishness 1590--; termagancy 1709 + 1753 vixenishness 1820--.

AJ HAVING THE CHARACTERISTICS OF A BOLD IMPUDENT WOMAN, A SCOLD

virago 1598--; vixen a1660 + 1842.

N A SCOLDING TURBULENT ILL-TEMPERED WOMAN

shrew 13..--; scold c1325--; fury c1374--; virago c1386--; scolder 1423-1595; common scold 1467--; wild cat 1573/80--; callet 1575 + 1611; vixen 1575--; shrow 1581-1659; long meg of westminster 1582-1611 PROVERBIAL; cotquean 1592-1633; scrattop 1593; butter-whore 1593 + 1764; xantippe 1596--; scoldster c1600; flesh-pistol 1608 FIG.; cross-piece 1614-1694; butter-queen 1650; termagant 1659--; tartar 1663--; fish-woman 1698 + 1855; brimstone 1751 + 1788 + 1828; cross-patch a1700 CANTING DICT. + 1775--; fish fag 1786--; rantipole 1790; needle-spitter 1805; skellat a1810 SC.; skimmington 1813; targer 1822 CARLYLE + 1899 SC. DIAL; skellat-bell 1827 SC.; catamaran 1833-1868 COLLOQ.; nagster 1873.

AJ OF WOMEN: SHREWISH, VIXENISH

shrew 1297-1638; scolding ?1533--; shrewish 1565--; cotquean-like 1581 (2); termagant 1667/8--; vixenly a1677; rudas a1802-(1856); termagantish 1823; vixenish 1828--; viragoish 1887--.

AJ OF LOOKS, ACTIONS ETC.: CHARACTERISTIC OF, APPROPRIATE TO A VIXEN

vixen 1700-1850.

V TO BEHAVE LIKE A SCOLD OR SHREW

play the vixen 1596-1597.

AV OF WOMEN: VIXENISHLY

scoldingly 1548--; termagantly 1707; vixenishly 1845--; vixenly 1850--; shrewishly 1855--.

PASSION

N INTENSE VIOLENT FEELINGS, PASSION

ǣling OE.; *brǽþ* OE.; *hygewælm* OE.; *lufu* OE.; *mihtmōd* OE.; *ofertheortnes* OE.; *onbryrdnes* OE.; *þrowung* OE.; *wielm* OE.; earnest c1205-c1400; passion 1590--.

N A VIOLENT FEELING, A PASSION

passion c1374--; rage 1390-1833; ruff 1567-1641; vehemency 1538-1753/4.

N A CONTROLLING PASSION

master-passion 1732.

N A PASSION OPPOSED TO OR THE OPPOSITE OF ANOTHER

counter-passion 1597-1793.

N A PETTY OR CONTEMPTIBLE PASSION

passiuncle 1834 + 1840 NONCE WORD.

N A FEELING THAT PRECEDES OR ANTICIPATES PASSION: THE FIRST STIR OR BEGINNING OF A PASSION

propassion 1597-a1700; propathy 1657.

AJ OF FEELING, PASSION: STRONG, VEHEMENT

swīþlic OE.; fierce a1300--; vehement 1526--; violent 1593--; vivid 1853--.

V OF PASSION: TO KINDLE

esprise 1490.

V OF A PASSION: TO GIVE EXPRESSION TO ITSELF, TO FIND UTTERANCE OR FREE COURSE

wreak 1590 + 1839-- REFL.

PASSION

V OF THE STORM OF THE PASSIONS: TO RAGE BOISTEROUSLY

bluster 1549 + 1645 FIG.

AJ OF THE PASSIONS: INTENSIFIED, INFLAMED

enraged 1580-1651; rolled 1622 + 1648; extended 1711.

N EXPRESSION OF PASSION

impassionment 1837; passioning 1844-(1900).

AJ EXPRESSING OR ARISING FROM PASSION

passionate 1581--; pathetical 1604-1662; pathetic 1648-1755; passional 1700-1867.

AJ OF PERSONS, THEIR SPEECH AND ACTIONS: FILLED WITH PASSION

anbyrd OE.; passionate 1526--; appassionate 1580-1609; appassionated 1580-1631; passioned 1587--; impassionate 1590-1596 + 1812; impassionated 1596-1887; impassioned 1603--.

AJ PHR ALIVE, INSTINCT WITH PASSION

quick with 1837-1883

V TO BECOME IMPASSIONED

āgēotan OE.; passion 1588--; impassionate 1639 + 1646.

AV IN AN IMPASSIONED MANNER

vehemently 1560--; passionately 1590--; pathetically 1602-1712; passionedly 1611; patheticly 1616-1669; dispassionately 1658; impassionately 1805--; impassionedly 1844 + 1892.

V TO UTTER OR EXPRESS WITH PASSION

breathe 1535-(1809); passionate 1567-1615; passion 1588--.

PASSION

N THE QUALITY OR CONDITION OF BEING PASSIONATE OR IMPASSIONED

passionateness 1648--; impassionedness 1876; passionfulness 1922.

AJ OF PERSONS: PASSIONATE BY NATURE

iersigendlic OE.; affectionate 1542-1726; vehement 1560--; passionable 1571-1575; passionate 1589--; compassionful 1604; passionative a1678; passionful 1881--.

N WITH ALLUSION TO THE ANCIENT NOTION OF THE LIVER CONSIDERED AS THE SEAT OF VIOLENT PASSION

liver 1390--.

V TO EXCITE OR STIR A PASSION IN SOMEONE

move (a person's) mood c1460; passion c1468--; move a vein 1471; passionate 1566-1658; appassionate 1589-1611; impassion 1591--; earnest 1603; impassionate a1641-1685 + 1857; move (a person's) blood 1697; excite 1850.

V TO MOVE OR IMPEL BY PASSION

passion 1502.

SUBSECTION I - SUDDEN OUTBURST OF PASSION

N A SUDDEN OUTBURST OF PASSION OR EMOTION

gere c1369-1609; braid a1450-1540; egression 1509-1654; guerie/guierie 1542 (2); passion 1590--; pathaire 1592; start 1596-1823; storm 1602--; escape 1603-1796; flaw 1605 FIG. SHAKESPEARE; gere 1606-1642; vehemency 1612-1665; ebullition 1638-(1841); ebulliency 1667; ecstasy 1695 + 1725; gust a1704--; bursting out 1712; gush 1715/20--; vehemence 1748; burst 1751 + 1775 + 1838; access 1781--; passion-fit 1842; outfly 1890.

PASSION

SUBSECTION I - SUDDEN OUTBURST OF PASSION

V TO SUDDENLY BURST OUT WITH PASSION

anburst c1205 (2) LAZAMON; fly out 1638--; burst 1633 + 1789 + 1867; be ready to burst 1649 + 1712 + 1732; fly into 1683; fly in 1819; bust 1843; be bursting 1884.

HEATED PASSION

N STATE OF HEATED PASSION. HEAT OF PASSION

ātending OE.; *ātendnes* OD., *blæse* OE. FIG.; *bryne* OE. FIG.; *fyrwit* OE.; *fyrwitnes* OE.; *hātheortnes* OE.; *hāte* OE.; *hētu* OE.; *þæcele* OE.; *weall* OE.; *weallung* OE.; heat c825--; swelme 13..-a1400/50; fervour 1340--; eschaufing c1386; ardour c1386--; burning 1398-1643 FIG.; fervence c1430-1591 FIG.; ferventness c1430-1631; flame 1548-- FIG.; ardency 1549-(1830); fervency 1554-- FIG.; glowing 1562--; calenture 1596-1841; warmth 1596--; brimstone 1601 + 1709 +1828 FIG.; fire 1601--; incandescence 1656--; boiling c1660 + 1676 FIG.; fervidness 1692; candency 1723 FIG.; glow 1748--; fever heat 1838-- FIG.; white heat 1839--.

N A BURNING FEELING OF PASSION

lieg OE. FIG.; wild(-)fire a1300--; flame a1340-- FIG.; fire c1340--; inflammation 1597--; heart burning FIG.

AJ OF PERSONS: ARDENT FERVENT

brandhāt OE. POET.; *hāt* OE.; *hātheart* OE.; *fȳren* OE.; *fȳrenful* OE.; *weallende* OE. FIG.; hot 971--; fired a1300 + a1340 FIG.; firely 1340; burning a1340-- FIG.; ardent c1374--; fiery c1385--; warm 1390--; on a fire a1400/50 FIG.; fervent c1400--; on fire 1553 FIG.; fire-burning 1562; glowing a1577--; hot-blooded 1598--; fervorous 1602-1669 + 1920; salamandry 1610; in a fire 1641 FIG.; on flame 1656 FIG.; fervid 1656/81-- FIG.; salamandrous 1711; candent 1723; ardurous a1770-- RARE CHIEFLY POET.; tropic 1802; warm-blooded 1831; tropical 1834-(1850); ablaze c1840-- FIG.; æstuous 1844; aflame 1856 + 1860--; brimstony 1885 FIG.

HEATED PASSION

V OF PERSONS: TO BURN WITH PASSION

ābeornan OE. FIG.; *biernan* OE.; *hātian* OE.; *weallan* OE.; wall Beow.-a1225; burn c1000-- FIG.; blaze a1225-(1841)--; flame 1377-- FIG.; boil c1386-- FIG.; fry 1573-1842; glow a1649--.

V TO BE READY TO PERISH WITH THE FORCE OF STRONG EMOTION

swelt c1320-a1643 + 1691-- DIAL.

AV ARDENTLY, FERVENTLY

hāte OE.; *hātlīce* OE.; *hātheortlīce* OE.; burningly 1340-1506 + 1866 FIG.; ardently 1340--; fervently c1374--; hot 1375--; hotly 1525--; warmly 1529--; fierily 1600; glowingly a1616--; inflamedly 1637; incandescently 1803 FIG.; fervidly 1847--; tropically 1896; inflammably 1922.

AV IN A GLOW OF PASSIONATE EAGERNESS

in a flame 1790; aflame 1879--

ACTION OF BECOMING OR BEING INFLAMED WITH PASSION

AJ OF PERSONS: INFLAMED WITH PASSION

fire-hot a1000-1605 FIG.; eschaufed c1374; inflammate c1450; inflamed 1526-(1746/7); enkindled 1549/62-(1877); burnt, burned a1546 + 1859 FIG.; boiling 1579-- FIG.; heated 1593--; red-hot 1608-- FIG.; incensed 1612 + 1694; feverous 1800-1820 FIG.; incandescent 1859-- FIG.; thermal 1866; thermonous 1888 POET.

V TO BECOME INFLAMED WITH PASSION

āhātian OE. FIG.; heat a1225--; tind/tend 1297; kindle c1400-- FIG.; inflame 1559--; broil 1561-(1817) FIG.; take fire 1607-1890 FIG.; calenture 1649; catch fire 1734-- FIG.

HEATED PASSION

ACTION OF BECOMING OR BEING INFLAMED WITH PASSION

N A SUDDEN OUTBURST OF HEATED PASSION

heat c1200-(1856); blaze a1240-1593 FIG.; æstuation 1605; flush 1614--; flushing a1679-1711; overboiling a1774--; explosion 1817--; outflaming 1836; vesuvius 1886; outflame 1889.

V TO SUDDENLY BURST OUT WITH PASSION

flame out 1591 + 1707; flush(out) 1601 + 1642; overboil 1611--; outblaze a1711 + 1870; explode 1867--; boil over 1879 FIG.

N ACTION OF BECOMING INFLAMED WITH PASSION AGAIN

rekindling 1737-1762/9 FIG.

V TO BECOME INFLAMED WITH PASSION AGAIN

re-enkindle a1711 FIG.; rekindle 1829-- FIG.

N VERY FERVID QUALITY

perfervour 1861; perfervidity 1884; perfervidness 1890.

AJ OF PEOPLE & ACTIONS; VERY FERVID

red-hot 1647-- FIG.; perfervid 1856--; inflammatory 1874; perfervent 1888.

AJ UTTERED WITH FEELING

fervented a1626.

AJ IN A VERY FERVID MANNER

perfervidly 1906 + 1922.

N EXCESSIVE ARDOUR, FERVOUR

overheat c1640-(1870); over-warmth 1822.

HEATED PASSION

ACTION OF BECOMING OR BEING INFLAMED WITH PASSION

AJ EXCESSIVELY ARDENT, FERVENT

overboiling 1594--; overburning 1586; overheated 1872.

AJ OF PASSIONS: INFLAMED

weallende OE.; burning a1300-- FIG.; ardent c1374--; scalding c1375-1589; chafed c1330-1764; flagrant 1515-1784; fervent 1529 FIG.; frying 1587 + 1592; seething 1588--; torrid 1646-(1909) FIG.; warmed 1690--; white-hot 1885--; afire 1875.

V OF PASSIONS TO HEAT OR INFLAME

āweallan OE.; *hǣtan* OE.; *onǣlan* OE.; *onbeornan* OE.; *onhǣtan* OE.; burn c825-- FIG.; blaze(up) a1225-(1841); kindle c1340-(1845) FIG.; scald c1375-1513 SC. 1595-1667; boil c1386-- FIG.; fry 1563-a1632; flame a1591-- FIG.; glow a1649--; boil over 1879 FIG.

AV OF PASSIONS: ON FIRE

afire 1382-1604.

ACTION OF INFLAMING THE PASSIONS

N ACTION OF INFLAMING PASSION

inflaming 1450-1530 + 1613; incensing 1494 + 1650; inflammation 1597--; incendment 1647; incension 1675.

N ONE WHO, OR AGENT THAT, INFLAMES PASSION

onfendnes OE.; fuel c1580-- FIG.; fan 1594 FIG.; incendiary 1628-1726; incendiator 1653; inflammatory 1681 + 1759; inflammative 1685 + a1711; enkindler 1853 + 1868.

HEATED PASSION

ACTION OF INFLAMING THE PASSIONS

AJ THAT INFLAMES PASSION

chafing 1561; inflaming 1562--; heart-burning 1588 + 1590 + 1821; incensing 1599; enkindling 1626-(1817); incensive 1633-a1677; inflammatory a1711--.

V TO INFLAME WITH PASSION

âtendan OE.; *hierstan* OE.; *onælan* OE.; *onbærnan* OE.; *onlīgan* OE.; *ontendan* OE.; anneal a1000-c1175; ontend c1000-a1240; tind c1175-1682; heat a1225--; fire a1225-- FIG.; kindle a1300-- FIG.; inlow a1300 (2); chafe c1325-1716; inflame c1340--; flame c1380-1640; set afire 1382-1604; incense 1435-1809; eschaufe 1450 + c1475; embrase 1483-a1605; incend 1502-1684; enkindle 1561--; enfire 1545-(1855); flush 1633--; boil 1648-a1704 FIG.; infire a1661; calenture a1678; set on fire 1871 FIG.

V TO INFLAME AFRESH

re-enkindle 1650--; rekindle 1652-1860 FIG.; reinflame 1697-1742.

V TO HEIGHTEN THE INTENSITY OF PASSION

blow(up) a1225-1776 FIG.; stir(up) coals 1542-1616; blow the coals 1683-1753; fan the flames 1800--.

V TO HEIGHTEN THE INTENSITY OF PASSION AGAIN

re-fan a1618-c1620

AV IN AN ENFLAMING MANNER

inflamingly 1612 + 1731; inflammatorily 1840 + 1887.

SUBSECTION 1 - LATENT SMOULDERING PASSION

N ACTION OF BURNING WITH PASSION INWARDLY

smouldering 1571--; simmer 1896.

HEATED PASSION

SUBSECTION 1 - LATENT SMOULDERING PASSION

AJ OF PERSONS & THEIR PASSIONS: FULL OF LATENT OR SUPPRESSED PASSION

smouldering 1818--; simmering 1843--.

V OF PERSONS ETC.: TO CONTAIN OR REPRESS PASSION

smoulder 1575--; simmer 1840--.

N A VIOLENT FEELING OR PASSION IN A SUPPRESSED STATE

volcano 1697--.

AJ OF PERSONS & THEIR PASSIONS: FULL OF LATENT OR SUPPRESSED VIOLENT PASSION

volcanic 1807--.

N A SMALL TRACE OF FEELING COMPARABLE TO A SPARK IN ITS LATENT POSSIBILITIES

spark c888 + 1500/20--.

SUBSECTION 2 - PHYSICAL MANIFESTATION OF HEATED PASSION

N ACTION OF BURNING WITH BODILY HEAT ON ACCOUNT OF PASSION

glowing 1562--.

V TO BURN WITH BODILY HEAT ACCOMPANIED BY HEIGHTENED COLOUR INDICATING PASSION OR EMOTION

glow c1386-

AJ OF THE FACE: TEMPORARILY SUFFUSED WITH BLOOD AS A RESULT OF SOME SUDDEN STRONG FEELING

red c1205--; in a flame 1790.

SUBSECTION 2 - PHYSICAL MANIFESTATION OF HEATED PASSION

V TO BECOME OR GROW RED FROM STRONG EMOTION

red 1390-1422; redden a1648-(1866); colour 1721/1800-1755 DICT. 1787--; colour up 1836.

AV IN A FLUSHED STATE CAUSED BY STRONG EMOTION

aflush 1880.

AJ OF THE EYES FLASHING GLOWING, ARDENT

fiery 1568-1841.

EMOTIONAL INSENSIBILITY

N EMOTIONAL INSENSIBILITY, IMPASSIVITY

dryhede c1440; dryness c1450-1669; unsensibility 1551 + a1650; stolidity 1563/83--; insensibleness a1568-1715; unsensibleness a1568-1730; stupidity 1568-1748; senselessness 1577-1839; apathy 1603--; indolence 1603-1723; impassibility 1603--; dedolence 1606-1633; unsufferance 1611 + 1625; dedolency a1617-1655; deadness c1620--; drought 1622-1652 + 1872; indolency 1622-1706; impassiveness 1648--; insensateness 1650 + 1867; non-feelingness 1650; sterility 1665--; unaffectedness 1670-1694; insensibility 1691--; unfeelingness 1766; impassivity 1794--; incommobility 1822; insensitiveness 1838--; passionlessness 1847--; soullessness 1870--; impassibleness 1874; unexcitability 1822 + (1885); apatheia 1893--; inemotivity 1894 + 1902; emotionlessness 1921--.

AJ EMOTIONALLY IMPASSIVE, LACKING IN EMOTIONAL SENSIBILITY

unfeeling OE.; misfeeling 1382; unpainful ?c1425; insensate 1553--; senseless 1561-1818; impassible 1592--; smartless 1593-a1618; unsensitive 1610--; passionless 1612--; insensible 1617--; unsensible 1619-a1699; dedolent 1633-(1951) RARE; immovable 1639 + 1837; unaffectionate 1645; impassive 1699--; uninflamed 1714 + 1846 + 1876 FIG.; unimpassioned 1744--; throbless 1748(1839); gustless 1766; tideless-blooded 1785 + 1806; unaffectioned 1788 + 1911; unemotioned 1817 + (1929); feelingless 1821--; neutrologistical 1824; insensitive 1834 + 1881; non-sensitive 1836--; unimpassionate 1845; insentient 1860; anaesthetic 1860; emotionless 1862--; unemotional 1876--; sentimentless 1880--; unsqueamish 1893; facty 1901-(1934).

N ONE WITHOUT FEELING

non-sensitive 1628; apathist 1640 + 1818; insensible 1692-1802; negative of feeling 1813; gradgrinol 1855--.

AJ RENDERED EMOTIONALLY IMPASSIVE

apathized 1852; blunted 1853 + 1871; de-emotionalized 1942-(1957).

V TO BE LACKING IN EMOTIONAL SENSIBILITY

have no soul 1704--.

EMOTIONAL INSENSIBILITY

AV IN MANNER WITHOUT PASSION OR EMOTION

unappassionately 1598; stupidly 1647; impassively 1828--; apathetically 1831--; feelinglessly 1856; stolidly 1857--; soullessly 1871; impassibly 1872; passionlessly 1876--; unemotionally 1884 + 1894.

V TO RENDER THE EMOTIONS IMPASSIVE

benumb c1485-(1818); extinct 1542-a1568; extinguish 1545--; fundie 1591; stolidify 1827.

SUBSECTION 1 - EMOTIONAL DETACHMENT

N EMOTIONAL DETACHMENT

dryness 1748 + 1831--; detachment 1888--; detachedness 1892.

AJ EMOTIONALLY DETACHED

queimish a1485; dry 1637--; aloof 1872--; stocky 1876; aloofly 1901; facty 1901-(1934); clinical 1928--; detached 1913--.

V TO HOLD ALOOF

stand aloof 1596--; stand off 1601--.

AV IN MANNER SHOWING EMOTIONAL DETACHMENT

queimishly 1594; dryly 1622--; aloofly 1921--.

SUBSECTION 2 - COLD IMPASSIVITY

N COLD IMPASSIVITY

coldness 1557--; iciness 1579--; cold 1616-1849; frigidity a1631-1870; frost 1635--; chilliness 1638-1846; nun's flesh 1672-1815; coolness a1674--;

EMOTIONAL INSENSIBILITY

SUBSECTION 2 - COLD IMPASSIVITY

N COLD IMPASSIVITY (CONT.)

frostiness 1830 + 1859; chill 1837-1839; cold-heartedness 1850--.

AJ COLDLY IMPASSIVE

ācōlod OE.; cold c1175--; cheald/chald 1340; cold as charity 1382-1642 WITH REF. TO MATT. XXIV 12. + 1795--; frosty c1385--; chill c1400; umbrous 1483; key-cold 1534-a1734; cool 1593--; icy 1594--; cold-hearted 1606--; unwarmed a1625 + 1716; frigidal 1651; frigid 1658--; freezing 1813--; chilly 1841--; fish-blooded 1898 + 1923.

AJ SOMEWHAT LACKING IN ENTHUSIASM, ZEAL

coolish 1850.

N A PERSON OF FRIGID TEMPERAMENT

frigot 1683; frost-piece 1748 + 1828; iceberg 1840 + 1882; cold-fish 1941--.

N A COLD-HEARTED WOMAN

snow-queen 1935--.

AV COOLLY, WITHOUT EMOTION OR EXCITEMENT

freezingly a1420 + 1798 + 1848; coldly 1550--; frostily 1616 + 1885; coolly 1626--; chilly 1640; chillingly 1804--; icily 1848 + 1866; frozenly 1851; frigidly 1883; chillily 1886.

N ACTION OF BECOMING COLD OR INDIFFERENT

colding a1380; cooling 1640.

V OF PASSIONS, EMOTIONS: TO GROW COLD OR INDIFFERENT

ācōlian OE.; cool a1000--; cold c1380; freeze a1557--; colden 1863.

AJ GROWN COLD EMOTIONALLY

colded a1500; chill 1633--; cooled 1682.

EMOTIONAL INSENSIBILITY

SUBSECTION 2 - COLD IMPASSIVITY

N ACTION OF MAKING A PERSON COLD EMOTIONALLY

cooling 1588

AJ OF CIRCUMSTANCES OR INFLUENCES WHICH REPRESS WARMTH OF FEELING, ENTHUSIASM ETC.

chill 1750--.

V TO MAKE LESS ARDENT OR ZEALOUS. TO DIMINISH THE INTENSITY OF STRONG FEELING OR EMOTION

cool a1340--; freeze 1595--; colden 1863.

MORAL INSENSIBILITY

N QUALITY OF BEING MORALLY HARDENED

induration 1493--; indurateness 1537; induritness 1558 + 1563 SC.; excecation 1529-1640; hardenedness 1571 + 1790; stoniness 1571--; hardheartedness 1583--; dedolence 1606-1633; astonying 1607; dedolenecy a1617-1655; searedness 1620-1782; nonsense 1621; brawnedness 1635; callum a1640-1646; dead-heartedness 1642-1670; brawniness a1645 + 1656 + 1692; callosity 1658--; stupefying 1673-a1768; barrenness a1667; petrification 1678--; slow-heartedness a1680; insensibility 1691--; callus 1692-1858; callousness 1692--; searing 1720; petrification 1722--; beast-blindness 1802; unfeeling 1805; unreceptivity 1849; cold-heartedness 1850; irreceptivity 1881; heartlessness 1891--.

N A TYPE OF HARDNESS AND HENCE AN EMBLEM OF MORAL DEADNESS

stone a1300--.

N A CALLOUS SHEATH OR COVERING

hoof 1647.

MORAL INSENSIBILITY

N THE SUPPOSED SUBSTANCE OF A 'HARD' HEART, A HARD OR UNFEELING HEART

stone 1388--.

N A TYPE OF UNSCRUPULOUS OR HEARTLESS PERSON

snopes 1962--.

N APPLIED AS A TERM OF OBLOQUY TO A PERSON WHO DISREGARDS THE FEELINGS OF OTHERS

hedgehog 1594-1660.

AJ MORALLY DEADENED, SPIRITUALLY UNYIELDING

dēad OE.; *unmennisclic* OE.; hard BEOW.--; steelen a1000-1659; blind-hearted a1225; stony ?c1230--; forhardened c1250; hardened c1375--; indurate c1425-1667 + 1855; stonish c1450-1551; steely 1509--; unloving 1529 (1868); stiff-stomached 1540; endured 1540 + 1578/1600; benumbed 1547--; insensate 1553--; indured 1558-a1598; flinted 1583-1587; padded 1583 + 1607; brawned 1583 + 1612 + a1656 FIG.; rocky a1586--; marble 1593--; iron 1596-1651; brawny 1596 + a1638 + a1694; impenetrable 1596--; steeled 1599--; heartless 1599--; marble-breasted 1601; cauterized 1603; indurated 1604--; stupid 1605-a1770; cold-hearted 1606--; obdure 1608-1655 + 1844 ARCH.; unexalted 1611-1805; marble-minded 1612; marble-hearted a1618; dedolent 1633-(1951) RARE; brawny-hearted a1639; sterile 1642--; dead-hearted 1642-(1839); resentless a1649; aenean 1664; uncommiserating 1679; callous 1679--; bedeaded 1681; seared 1684--; slow-hearted 1690; petrified 1720--; unadoring 1748 + 1845; immoral a1761; unreceptive 1778 + 1865 + 1877; careless 1813--; unaffectionate 1815--; calloused 1834; insensitive 1834--; adder-deaf 1837; blunt-hearted 1845; irreceptive 1846 + 1868; hard-grained 1847 + 1852; charityless 1848; unreceptant 1851; blunted 1853 + 1871 FIG.; hard-plucked 1857; contraconscientious 1941.

AJ OF THE EYES: BENUMBED, INDICATING A MORALLY DEAD CONDITION

stonied 1382 WYCLIF.

V SAID OF A HARD-HEARTED PERSON

weep millstones 1594 SHAKESPEARE.

MORAL INSENSIBILITY

AV IN MANNER LACKING IN HUMAN FEELING, CALLOUSLY

ungefrǣdelīce OE.; hardheartedly 1583--; unaffectionately 1847; insensately 1883; callously 1870--; heartlessly 1886--.

N THE PROCESS OF BECOMING HARD OR CALLOUS

ossification 1889.

V TO BECOME MORALLY INURED

āheardian OE.; *hierdan* OE.; hard c1205-a1618; harden a1300--; engrege 1382-c1386 WYCLIF. & CHAUCER. endure 1382-15..; indure c1450-1600; slumber c1532-1642; indurate 1538--; obdurate a1540--; brawn 1571 FIG.; fornumb 1571; sear 1582--; cauterize 1586--; myrmidonize 1593; emmarble 1596; obdure 1598-1678; gorgonize 1609 +a1631; petrify 1626-a1711; embody 1634-1833; petrificate 1647; ossify 1831--; chloroform 1849--; narcotize 1864-(1894).

N ACTION OF BECOMING HARD OR INSENSITIVE AGAIN

rehardening 1675.

V TO CUT INTO, MAKE A MARK ON A HARD HEART

grave c1374 + 1592.

N ONE OR THAT WHICH CAUSES HARDNESS OF HEART

induration 1583; ossifier 1840.

N THE ACTION OF BLINDING MENTALLY OR SPIRITUALLY

excecation 1529-1640.

AJ THAT MAKES CALLOUS

callousing 1921-- FIG.

N ACTION OF MAKING HARD OR INSENSITIVE AGAIN

rehardening 1675.

MORAL INSENSIBILITY

V TO MAKE CALLOUS OR UNFEELING AGAIN

reharden 1605.

SUBSECTION 1 - SHAMELESSNESS

N SHAMELESSNESS, THE QUALITY OF BEING THICK-SKINNED

mǣhnes OE.; *unscamfulnes* OE.; pachydermatousness 1865; hard-boiledness 1934.

AJ SHAMELESS, HARDENED, CALLOUS, NOT AFFECTED BY OUTSIDE INFLUENCES OR CRITICISM

unscamfæst OE.; *unscamiende* OE.; *unscamig* OE.; *mǣhlic* OE.; shameless c897--; past shame 1509-1647; unblushing 1595-(1865); steel-browed 1600; thick-skinned 1602--; dead to shame 1780; case-hardened 1838-1863; unsnubbable 1847-1898; pachydermatous 1854--; hardshelled 1872--; hard-boiled 1886--ORIG. U.S.; armour-plated 1894--; tough-minded 1927--; chalcenterous 1946--; chalcenteric 1946--.

AV IN A THICK-SKINNED OR SHAMELESS MANNER

unsceandlīce OE.; pachydermatously 1900.

N A THICK-SKINNED PERSON

pachyderm 1867--.

V TO MAKE HARD, TO INURE, TO RENDER SHAMELESS

braze 1602-1833 FIG.; bronze 1726 + 1742 + 1830 FIG.

SUBSECTION 2 -DEPRIVAL OF THE ATTRIBUTES OF HUMANITY

SUBSECTION 2 - DEPRIVAL OF THE ATTRIBUTES OF HUMANITY

N DEPRIVAL OF THE ATTRIBUTES OF HUMANITY

dehumanization 1856--.

AJ WANTING THE ATTRIBUTES OF HUMANITY

dehuman 1889; dehumanized 1844--.

V TO DEPRIVE OF HUMAN CHARACTER

dishuman 1657; dehumanize 1818--; dishumanise 1861-(1878).

SUBSECTION 3 - COLD-BLOOD

N COLD-BLOODED QUALITY OR BEHAVIOUR

cold-bloodedness 1878--.

AJ OF PERSONS AND ACTIONS OR CONDUCT: UNIMPASSIONED, COOL, CALLOUS

cold-blooded 1595--; cold 1849--.

AJ OF ANGER: COLD BLOODED

chill c1400.

AV COLDLY, NOT IN A PASSION, UNFEELINGLY, CALLOUSLY

in cold blood a1608--; in cool blood 1626--; cold-bloodedly 1838--.

COMPOSURE, EQUANIMITY

COMPOSURE, EQUANIMITY

N COMPOSURE, EQUANIMITY

smyltnes OE.; egality c1374-1386 CHAUCER; tranquillity c1374--; soberness c1375--; tranquille 1412 + 1420 LYDGATE; equality 1460/70-a1762; equability 1531--; sobermood 1553-1593; calmness 1561--; serenity 1599--; temper 1603--; calm 1606--; eqilibrium 1608--; unpassionateness 1611 + 1655; composedness 1611--; placidity 1619--; sereneness 1628-1876 (3); equableness 1641; steadiness 1642-1647; unconcernedness 1647-(1860); sedateness 1647--; imperturbation 1648 + 1871; evenness 1655--; equanimity 1663--; composure 1667--; serenitude 1672; equalness 1675-1799; unperturbedness 1676 + 1867; dispassion 1692--; unconcern 1711-(1865); placidness 1727--; serene 1742-1851; sober-mindedness 1767--; quietism 1772-1863; inirritability 1793--; comfortableness 1816; levelness 1824; imperturbability 1831--; repose 1833 + 1860; dispassionateness 1842 + 1886; unprovokedness 1856; unruffledness 1858 + 1880; imperturbableness 1860 + 1861; inexcitability 1864 + 1876; relaxedness 1952 + 1957; athambia 1956.

AJ COMPOSED, CALM

dēfe OE.; *efen* OE.; *smylte* OE.; still 1340/70--; unmoved c1375--; slow 1382--; unperturbed 1420/22--; imperturbable c1450--; secure ?1533-(a1859); sober-minded 1534--; well(-)stayed 1550; settled 1557--; sober 1564--; calm 1570--; calmy 1580-a1649 (POET.); unaffected c1586-(c1820); unpassionate 1593-(1852); unincensed 1594 + a1800 + 1885; dispassionate 1594--; level 1597--; steady 1602--; tranquil 1604--; dispassioned ?1608-1746; unpassionated 1611; untouched 1616--; unpassioned a1618 + 1764; impassionate 1621-1664 + 1850 composed 1621-(1862); unravished 1622; serene a1635--; tranquillous 1638-1656; dispassionated 1647; equanimous 1656-(1865); unruffled 1659--; unconcerned 1660--; placate 1662-1675; equal 1680-1832; posed a1693; sedate 1693--; uninflamed 1714 + 1846 + 1876; impertubed 1721--; unexcited 1735--; incurious 1737; unalarmed 1756--; unfanned 1764 + 1816; unagitated 1772--; undistraught 1773 + 1874; inirritable 1794/6--; equable 1796--; slow-going 1798--; unprovokable 1803; inexcitable 1808--; sober-minded 1815--; unvolatile 1823; silky 1826; unexcitable 1839--; well- tempered 1852--; disimpassioned 1861--; tremorless 1869; unrippled 1883; middle-aged 1886--; relaxed 1958--.

AJ PHR FREE FROM APPREHENSION, WITHOUT ANXIETY FOR SOMETHING

secure of 1614-1833; secure concerning 1625.

COMPOSURE, EQUANIMITY

AV WITH EQUANIMITY, CALMLY

efenlīce OE.; *efne* OE.; *efenmōdlīce* OE.; soberly 13..--; egally c1374 CHAUCER; evenly a1400-(1844); calmly 1597--; placidly 1626--; unconcernedly 1636--; sedately 1646--; composedly 1647; equanimously 1652--(1859); serenely 1690; dispassionately 1717--; solidly 1799--; tranquilly 1801--; imperturbably 1840--; comfortably 1872; impassive 1699--; equably 1873--; unagitatedly 1894; churchwardenly 1899--; unflappably 1966--.

AV WITH EQUANIMITY: IN PHRASE, 'TAKE WELL'

well 1753/4--.

CALMNESS OF LOOK, COMPOSURE OF FACE, DEMEANOUR

N CALMNESS OF LOOK, COMPOSURE OF FACE, DEMEANOUR

countenance a1300-1770.

AJ OF FACE OR BEARING: EXPRESSIVE OF INWARD CALM

sober c1350; composed 1607-a1859; serene 1647--.

V TO MAKE ONE'S FACE, BROW UNRUFFLED

serene 1648/99-1813; compose one's countenance 1859.

ACTION OF CALMING A PERSON OR THE EMOTIONS

N ACTION OF CALMING A PERSON OR THE EMOTIONS

cooling 1588 + 1640; becalming 1625.

N SOMETHING THAT TEMPERS THE FORCE OF A PASSION

allayment 1611; allay 1614-1758.

COMPOSURE, EQUANIMITY

ACTION OF CALMING A PERSON OR THE EMOTIONS

AJ CALMING, PACIFYING

composing 1646-1860; calming a1853-1858.

V TO CALM A PERSON OR EXCITED EMOTIONS

ācēlan OE.; *stillan* OE.; still c1250--; pease 1303-1561; cool a1340--; accoy 1374-1596; pacify c1460--; quiet 1526--; steady 1530--; calm 1559--; restore 1582-1697; allay 1600--; unprovoke 1605; compose 1607--; recollect 1611-1703; halcyon 1616; dispassion 1640; unmaze 1647; dispassionate 1647 + 1658; becalm a1649 + 1873; recompose 1649-1749; serenate 1654; unperplex 1665 + a1711; serene 1707-1854; unalarm 1722 D. DEFOE; soothe 1728--; reserene 1755; peacify 1845 + 1922 + 1942; quieten 1853.

AV IN A CALMING MANNER

calmingly 1908--.

VB KEEP CALM

steady there 1825--; steady the buffs 1888--; steady on 1903

THE STATE OF BEING MADE CALM

N THE STATE OF BEING MADE CALM

calming 1711.

AJ BROUGHT TO PEACE OR CALM

pacified 1552-a1708; reduced 1642 (2) + a1661; pacate 1644-1681; cooled 1682; soothed 1820--.

V OF PERSONS AND THEIR EMOTIONS: TO GROW COOL, TO CALM DOWN

ācōlian OE.; cool a1000--; pacify 1509 + 1880; settle 1591--; calm 1599; compose 1614-(1794); tranquillize 1748-1814; calm down 1877--; simmer down 1871--;

COMPOSURE, EQUANIMITY

THE STATE OF BEING MADE CALM

V OF PERSONS AND THEIR EMOTIONS: TO GROW COOL, TO CALM DOWN (CONT.)

cool off 1887--; relax 1935--; cool it 1953--.

AJ CAPABLE OF BEING PACIFIED OR APPEASED

pacificable 1621; pacifiable 1618.

RESTORATION TO COMPOSURE

N RECOMPOSURE

recomposure 1651.

V TO COMPOSE ONESELF, STEADY ONE'S THOUGHTS

still 1382-c1475 REFL.; spake a1400/50 REFL.; stay 1603; collect oneself 1611-(1860); recollect 1614-(1800); be recollected 1629-1759; collect 1631-1801; recollect oneself 1639-1802; recompose 1649-1749 REFL.; compose oneself 1688--; relax 1762/71 + 1772/84 REFL.; summon 1821 REFL.; pull oneself together 1872--; take a pull (at, on, onself) 1890-- COLLOQ. CHIEF AUSTRAL.; screw the nut 1911-- FIG.

CALM SELF-POSSESSION

N COOLNESS, SELF POSSESSION

coldness 1548; collection 1601-(1868); presentness of mind 1647; coolness 1651--; presence of mind 1665; possessedness 1676; self-command 1699--; possession a1703--; self-control 1711--; self-possession 1745--; sang-froid 1750--; recollection 1757-1788; self-restraint 1775--; collectedness 1789--; self-collectedness 1834; self-collection 1842 + 1871; unimpulsiveness 1860; self-repression 1866--; self-containedness 1839/47-1882; cool-headedness 1891; unflappability 1959--; cool 1966-- SLANG.

CALM SELF-POSSESSION

N ONE WHO MAINTAINS CONTROL OVER HIMSELF

possessor 1713; cool customer 1941--.

AJ SELF-POSSESSED, DELIBERATE, COOL

cool BEOW.--; cold c1500-1794; present to oneself 16..-1754; within oneself 1606 SHAKESPEARE; collected 1610--; recollected 1627-1792; collect 1682; self-restrained a1700--; self-collected a1711-1842; cool as a cucumber a1732--; unhurrying 1768/74; unhurried 1768/74--; unimpulsive 1775--; cool-headed 1777--; self-possessing 1789 + 1863; self-restraining 1828/32-1844; self-collect 1830 ARCH.; self-controlling 1835--; unruffable 1837; self-possessed 1838--; self-contained 1843--; unflurried 1854;; posé 1858 + 1862; self-controlled 1875--; unrousable 1894; self-repressing 1904; cucumber-cool 1955; unflappable 1958--; supercool 1970-- SLANG ORIG. & CHIEFLY U.S.

AJ CHARACTERISED BY SELF-REPRESSION, CONTROL OVER ONE'S FEELINGS

self-repressed 1870.

V TO RESTRAIN THE EMOTIONS, MAINTAIN CONTROL OVER ONESELF

Stemian OE.; bite (on) one's lip 1330-1840; sober 1390-1530 REFL.; swallow one's spittle c1421-1733; keep one's countenance 1470/85-1848; soft c1480 REFL.; obtemper 1535; obtemperate 1560; command over 1586; smother 1591--; command 1602-1833; possess 1643--; keep one's head 1717--; control (one's feelings etc.) 1818--; keep one's shirt on 1854-- ORIG. U.S.; control 1855-- REFL.; keep one's hair on 1883--; not bat an eye(lid) 1904 ORIG. U.S.; keep one's pants on 1936--; play it cool 1955--; keep (one's) cool 1967-- SLANG.

AV IN A COMPOSED MANNER, WITH SELF-CONTROL

coldly 1526-1757; coolly 1580--; recollectedly 1789-(1860); collectedly 1801-1853; unhurriedly 1880; self-containedly 1884; self-possessedly 1893.

AV TO 'ONESELF', HENCE TO SELF-CONTROL, SELF-POSSESSION

home 1526-1645.

CALM SELF-POSSESSION

N THE CONDITION OF HAVING INTROVERTED, INTELLECTUAL & EMOTIONALLY RESTRAINED CHARACTERISTICS

cerebrotonia 1945--.

N ONE HAVING A CEREBROTONIC PERSONALITY

cerebrotonic 1937--.

AJ CHARACTERISTIC OF A CEREBROTONIC PERSONALITY

cerebrotonic 1937--.

APATHY: LUKEWARM ENTHUSIASM

N LACK OF ENTHUSIASM

warmness 1561; lukewarmness 1561--; lukeness 1597; lukewarmth 1716--.

N A LUKEWARM PERSON

lukewarmling 1626-a1640; lukewarm 1693--.

AJ OF PERSONS, THEIR ATTRIBUTES & FEELINGS: HAVING LITTLE WARMTH OR ENTHUSIASM

wlæc OE.; luke 1340-c1450; tepid 1513--; lukewarm c1522--; faint 1596--; laodicean 1633--.

AV IN AN UNENTHUSIASTIC MANNER

wlæcllce OE.; lukely 1340; lukewarmly 1611 COTGRAVE, 1675--.

V TO GROW LUKEWARM

awlæcian OE.

APATHY: LUKEWARM ENTHUSIASM

V TO MAKE LUKEWARM OR UNENTHUSIASTIC

lukewarm 1592.

APATHY: PHLEGMATIC DISPOSITION

N QUALITY OF BEING UNENTHUSIASTIC AND NOT EASILY EXCITED

phlegm 1578--; phlegmaticness 1659; phlegmatism 1797.

N A PHLEGMATIC PERSON

phlegmatic 1541-1629; phlegmatist 1599.

AJ HAVING THE CHARACTER OR DISPOSITION OF BEING PHLEGMATIC

phlegmatic 1574--; phlegmy 1607-1892; pituitous 1658--.

AV IN A PHLEGMATIC MANNER

phlegmatickly 1673-1727; phlegmatically 1828/32--.

CHAPTER 4

PHONAESTHEMES

1) Introduction

On examining definition slips from section 375 of the *Historical Thesaurus of English* (Physical Insensibility), I noticed that a large proportion of words expressing the concept 'swoon/faint' carried the initial consonant cluster SW-. (See FIG. 2 p379). In some ways the central verb SWOON parallels STUN (See Ch. 2:4a), as its early proliferation depended to an extent on its use in the Alliterative Revival, where knights would 'swap' out swords or 'swap' off heads, with the result that their victims fell into a temporary (or permanent) 'swough' and noble ladies 'swooned' at such sights. Also as with STUN, many forms did not survive the post Alliterative Revival period. One difference between these two groups, however, is that, whereas the STUN group derives from the single French verb *Astone,* the SWOON group springs from several different sources.

The majority of verbs in this group derive from OE. *ȝeswogen* pa.pple. which gives us the central verb SWOON, as well as the compound verbs *fall in swoon, fall aswoon, fall iswowen, fall in swough, fall in a swound* and the verb *swound* (See FIG. 2). However other verbs occur in the OED carrying the sense SWOON:

SWEB OE. *swebban* 'to put to sleep'.

SWARF ? a ON: *svarla* 'to upset' (Now *svarva* 'to agitate or be agitated with special development of meaning.') 'to faint, swoon'.

SWOTHER	OE. *swōdrian*, of unascertained origin. 'To sleep, slumber; also, to swoon'.
SWALM	f. *swōl-*: *swel-*: (see SWELL v.) 'To faint, or cause to faint'.
SWIMBLE	Norw. dial. *svimla* 'to be giddy, stagger'.
	a *svimle* f. teut. root *swim-* + freq. suffix.
SWEAM	OE. * *swǣman* found only in the compound *āswǣman*, 'to be grieved or afflicated'. 'To be overcome with faintness'.

All these verbs were readily available to be used (mainly by the poets) during the ME. period and although they all express the central notion SWOON, some also express more specific senses such as swooning through nausea or sickness (SWEAM, SWALM) or through giddiness (SWIMBLE, SWIM and SWIRL of the head).

At this point it seemed sensible to look at concepts such as SWIM, SWIRL, and it soon became obvious that many other words beginning with SW- mapped concepts either directly or indirectly connected with such motion. In this chapter I hope to illustrate that a complex yet neatly interwoven taxonomy does indeed emerge when the complete section of words with initial SW- in the OED is closely analysed. (See FIG. 1 p378)

As seen in Chapter 2 of this thesis, the phonaestheme ST- can be analysed as classifying the main terms of RIGIDITY/MOVEMENT, albeit that within these superordinate terms are found many subordinate groups. Here a similar picture emerges. The prime semantic force of SW- appears to express movement through either air or water, and the sound resulting from this movement. Within these superordinate terms abound a wealth of

subordinate concepts which account for the majority of SW- words in the OED. It is my intention during this chapter to produce an 'accumulative' argument for the presence of this SW- phonaestheme within the English Language and the ramification of this SW- phonaestheme will, I hope, argue for the presence of many other such phonaesthemes, ST- being just one such other case in point.

Often in the OED it can be seen that the editor was moving towards a recognition of the presence of some sort of sound symbolism. One sees etymologies carrying notes such as 'origin obscure or uncertain' or 'if not independently onomatopoeic then ...'. Often a tentative 'perhaps' mimetic or echoic or onomatopoeic will be added to an etymology or definition. It would seem to me that, upon examining a whole group of words demonstrating an identical initial consonant cluster, these editors must have felt, albeit at a subliminal level, that 'something was going on', although it was difficult to pinpoint exactly what. I hope during the following analysis to illustrate just what <u>is</u> going on within this group of words and the analysis taken from definitions in the OED[1] will closely follow the taxonomy set out in FIG. 1. As can be seen from FIG. 1, the great bulk of SW- words concern MOVEMENT. There are however two completely separate groups of concepts expressed by SW-, namely SWELL and HEAT. Words that express the dual concepts of MOVEMENT/SWELL (SWAGGER)MOVEMENT/LARGE QUANTITY (SWARM) or MOVEMENT/HEAT (SWELT) are of special interest as the phonaesthetic influence exerted upon such words must be considerable where one phonaestheme reinforces the other as it were. Such words will be more fully examined during the course of this chapter. At the outset of this analysis I must

point out that I am attempting an historical survey rather than a comprehensive diachronic analysis of the SW- group. However for the years 1400, 1600, 1800, I have identified groups of words that are concurrently extant to serve as comparators with the larger historical analysis dating from c1300 to c1900[1]. As stated earlier, my aim is to formulate an accretive argument for the presence of the initial SW- phonaestheme by listing all words that seem to have utilised (and in some cases still are utilising) this phonaestheme to express their inherent meaning. In some cases such words express more than one sense and where relevant such multiple senses are included in the analysis. The analysis closely follows the taxonomy laid out in FIG. 1.

2) MOVEMENT IN OR OF AIR.

2a) Movement Down

2ai) Blow

SWACK sb.	'A hard blow; a whack, bang, a violent impetus.'	1375-1886
SWADDLE v.3	'To beat soundly' *colloq.*	c1570-1822
SWADDLING sb.	'Beating, cudgelling.'	1628 + 1659
SWAFE sb.	'A swinging stroke, or blow'	13.. - 14..
SWAGE v.2	'[Of obscure origin; if the root meaning is 'swing', it is perhaps an early form of SWAG v.]	
	'to direct a blow, swing'	c1400? + c1440
		Prompt. Parv. [1]

SWAIP v.		'To scourge'	13.. (2 quotes)
SWAP sb.1		'A stroke, a blow. *occas.* a kiss.'	a13.. - 1822 + 1863. dial.
SWAP/SWOP v.1		'To strike, hit, smite. *occas.* used of kissing.'	a1400-1577/82
" "	1b.	'To strike or smite *off, in two* etc.; to cut or chop off or asunder at one blow; to drive *out* etc. by striking.'	c1350-1600 + 1888
	2.intr.	'To strike, smite, deal a blow or blows.'	?a1400-1535 + 1819
" "	3	'To move (something) quickly or briskly, esp. so as to impinge upon something else; to fling, cast, throw (down etc.) forcibly; to bang (a door) to; refl. to sit *down* with force, plump oneself down.'	13.. - 1846
SWAP v. II.7		App. 'To "strike hands" in token of an agreement or bargain'	13..
13..		*Gaw. & Gr.Kn.* 1108 "Swete, swap we so, sware with trawpe." 'NOTE [prob. of echoic origin, signifying a smart resounding blow. So G. dial. *schwappe* resounding box on the ear, *schwappen* to make a clapping or splashing noise, to strike with a resounding blow. The development of the sense concluding a bargain	

	from that of striking is paralleled in various uses of *strike*;]	
SWAP adv(int.)	'At a blow; with sudden violence; suddenly and forcibly.'	1672-a1818
SWASH int.or adv.	'[Imitative of the sound of splashing, or agitated water, or a resounding blow. cf. *swish*.]'	
SWASH/SWOSH int.or adv.	'Expressive of the fall of a heavy body or a blow: with a crash.'	1538-1863
SWASH sb.14	'A heavy blow, *esp.* of, or upon, some yielding substance; the sound of this.'	1789-1898
SWASH v.1	[Echoic] 'To dash or cast violently'	1577-1582 + 1710 Gloss + 1866 *dial. Gloss.*
SWASH v.3	'To make a noise as of swords clashing or of a sword beating on a shield.' (cf. SWASHBUCKLER) to fence.	1556-1893
SWASH a.1 1599	'Of a weapon: slashing with great force' MINSHEU *Sp.Dict.Dial.* (1623) 30 "This wound hurts me not much, for it is given with the hand vpward, but beware of the SWASH BLOW [Spanish *al revés*] for I will draw it with the hand downwards."	1599

SWASHING vbl. sb.2	'Violent or noisy striking.'	a1661
a1661	FULLER *Worthies London* II (1662) 199 "SwashBuckler (so called) from swashing, or making a noise on Bucklers."	
SWASHING ppl. a.2.	'Applied to a particular stroke in Fencing, perh. The 'Stramazon'; also of a weapon: Slashing with great force.'	1611-1670 + 1862-1905 Arch.
SWASH,SWESH sb.2	'A kind of drum'	1533-1672
SWASH MAN, SWASHER sb.1	'A drummer'	15.. - 1600
SWAT (SWOT) sb.	North dial. & U.S. 'A smart or violent blow'	a1800 Gloss + 1847 Halliwell. Dial.Dict.
SWAT v.2	'To hit with a smart slap, or a violent blow; also to dash.'	a1796--
SWAY sb.2	'The sweeping or swinging motion of a heavy body.'	1577-1825
SWAY sb.2b	'A swinging stroke or blow.'	1535
SWAY v.4c	'To move against in a hostile manner'	1590-1871
v.13	'To swing a weapon or implement about'	1590

SWEAK 'To swing' 1567

1567 GOLDING *Ovid's Met.* VIII 108

"As he sweakt his axe asyde to fetch his blow"

SWEDYR v. (Meaning uncertain)

c1400 *Song of Roland* 337

"How wondirly on they set with dentis felle; speris to-brast and in pecis flowen, ...swerdis swedyred out and laid hem doun."

SWEEP sb.5 'The action of driving or wielding a tool or weapon, swinging an arm, etc. so as to describe a circle or arc.' 1725-1890

" v.2 'To cut *down* or *off* with a vigorous swinging stroke.' ?a1400-c1440 + 1823-1840

" adv.& int. 'With a sweeping movement or a swoop.' 1670-1849

1670 EACHARD *Cont. Clergy.* 86

"Sweep comes the Kite, and carries away the fattest and hopefullest of all the Brood."

" v.22a 'To move along over a surface or region with violence or destructive effect. To come with a sudden attack, to swoop.' 13.. --

" v.26b 'To deal a blow with a sweeping motion' 1900

1900 H. SUTCLIFFE *Shameless Wayne* XII (1905) 158

"He sweeps two blows [of his sword] in for every one of ours."

SWEIGHT sb. *Marth* 'Impetus' 'The force of a body in motion' JAMIESON DICT. c1440 + 1819

c1440 *York Myst.* xxxiii 362
"Swete may þis swayne for sweghte of our swappes!"

1819 TENNANT *Papistry Storm'd* (1827) 173
"Round him they rush't, and push't, and pecht to Overturn him wi' their swecht."

SWENG sb. 'A stroke, a blow.' *BEOW.* - c1400

SWENGE v.2 'To smite, to dash, fling.' c1205-14..
[The verb reappears later as SWINGE v!]

SWEPE v. [?f. SWEPE sb. or ad. ON. *svipa* to whip. cf. SWIP v.] 'To scourge' a1300 + 1700 Gloss.

SWERVE v.2 'To turn aside, deviate in movement from the straight or direct course.' c1330-c1450
In early use of a glancing blow or weapon.

c1330 *Arth. & Merl.* 9359 (Kölbing)
"Þe dint swarf & flei for bi"

c1380 *Sir Ferumb* 743
"Þat swerd on ys syde swarf."

c1450	*Merlin* XX 341	
	"Yef the swerde hadde not swarued, maymed hadde	
	he ben for ever."	
SWING sb.21	'A stroke with a weapon'	1375-a1400
SWING sb.27	'The act of swinging or waving about a weapon or	
	other body; a movement describing a curve, such	
	as that made in flourishing a weapon, raising the	
	arm or hand to give a blow, etc.'	1635--
SWING v.1	'To scourge, whip, flog, beat (a person); also	
	to strike with a weapon or the hand.'	c725-c1460
V1c	'*Cookery*. To beat up 'whip' (milk, eggs etc.)'	c1000-a1500
1d	'To strike a blow *with* a sword; to come together	
	with blows; to deliver a blow *at*'	c1350-c1470
SWINGING ppl.a.	'Of a blow: Characterized or accompanied by	
	A swing of the arm.'	1850--
SWINGE sb.5b	'A stroke, a blow' *dial.*	1823
SWINGE v.1	'To beat, flog, whip, thrash.'	a1553-1888
	[Later form of ME.]	
SWIP sb.1	'A stroke, a blow.'	c1205 + c1275
SWIP v.	'To strike, hit, smite.'	c1205 + a1225
V1b	'To wield a weapon forcibly, esp. in a downward	
	direction.'	c1205 + c1275

SWIP v. Ic intr.	'To deal a blow *at*'	c1380
SWIPE sb.22	'A heavy blow; *spec.* a driving stroke made with the full swing of the arms, in cricket or golf.'	a1807--
SWIPE v.2 intr.	'To strike *at* with the full swing of the arms; chiefly in cricket.'	1825--
SWIPE v.2c	'To deal a swinging blow or hit at.' (esp. in cricket)	1881--
SWISH sb.4	'A stroke with a cane or birch'	1860-1885
SWISH v.	'To flog.' esp. at school	1856-1896
SWISHING vbl.sb.2	'A flogging; esp. so called at Eton'	1859-1901
SWISHER sb.	'A flogger'	1884
SWISH int.or adv.	[Imitative] 'Expressive of the sound made by a switch or similar slender object moved rapidly through the air.'	1820--
SWITCH sb.II 6	'An act of switching; a blow with a switch.'	1809--
SWITCH v.1	'To strike, hit, beat, flog or whip with or as with a switch.'	c1611-1866
SWITCH v1b intr.	'To strike, deal a blow or blows, with or as with a switch.'	1612-1691
SWITCHING sb.1	'A beating with a switch; a flogging; the striking of an object with a switch.'	a1625-1904
SWITCHING ppl.a.	'That switches; striking as or as with a switch.'	18..-1891
SWOOP sb.1	'A blow or stroke'	1589 + 1711

SWOOP sb.3	'The act of swooping down; esp. The sudden pouncing of a bird of prey from a height upon its quarry.'	1605--
	HENCE 'at one fell swoop' at a single blow or stroke.	1605--
SWOOP sb.3c	'A sudden descent as by a body of troops esp. *upon* something which it is intended to seize.'	1824--
SWOOP v.	'[app. a dialectal development of OE. *swēpan* SWOPE v.[1] prob. infl. by Sc. and North dial. SOOP v. (a.ON. *sōpa*)'	
SWOOP v.3	'To pounce upon as a bird of prey, to seize, catch up with a swooping movement.'	1638--
SWOOP v.4	'To make a rapid sweeping descent through the air *upon* its prey, as a bird.'	1837--
SWOOP v.5	'To come down upon suddenly with a sweeping movement, esp. with the intention of seizing, as a body of troops.'	1797--

INSTRUMENTS THAT INFLICT BLOWS

SWAP (-HOOK) sb.	'A kind of reaping hook for cutting crops close to the ground.'	1863-1883
SWEPE sb.	'A scourge, whip.'	a700-c1460
SWAIP sb.	'A scourge, whip.'	14.. + 1440
SWISH sb.	'A cane or birch for flogging.'	1860 + 1885

SWITCH sb.1	'A slender, tapering riding whip.'	1592--
SWINDLE sb.	'The part of the flail that strikes the grain in threshing.'	14.. + 1857
SWINGLE sb.	'The part of the flail that strikes the grain in threshing.'	c1440-1889
SWIPPLE sb.	'The part of the flail that strikes the grain in threshing.'	a1450-1907
SWIPE sb.	'An instrument used in cutting peas.' *dial.*	1750
SWORD sb.		*Beow.* --

TRAPS AND SNARES

SWEEPER sb.3	'A pliant rod forming part of a snare for catching birds.'	1621 + 1681
SWEEK sb.	'Part of a trap for catching birds.'	1594 + 1623
SWICKLE sb.	'Loop or noose in a trap.'	1621
SWIKE sb.2	'A snare or trap.'	a1100-c1475

HALLIWELL, DIALECT.[2]

SWACK	'A blow or fall'	
SWAP sb.tr.	'A blow.' Also to strike.	
SWAT sb.	'A knock or blow.'	*North.*
SWAT v.	'To throw down forcibly'	

SWADDLE	v.	'To beat' 'swaddled, cudgelled' COLES
SWATCHEL	v.	'To beat with a swatch or wand' *Kent.*
SWEAT	v.	'To beat; to thrash.' *East*
SWEPE	sb.	'A whip, or scourge.'
SWEPING	sb.	'A whip, or scourge.'
SWIRK	sb.	'A jerk; a blow' *Suffolk.*
SWEVIL	sb.	'The swingle of a flail'
SWIPPLE	sb.	" " "
SWEPPLE	sb.	" " "

One of the first things to notice about the foregoing group of words is that the vast majority are monosyllables and that the disyllabic words are either derivative forms such as verbal nouns and participial adjectives with final morpheme -ing or operator nouns ending with the morpheme -er. The disyllabic group of words meaning a 'swingle' of a flail displays the iterative suffix -le expressive of the repetitive process of hand-threshing. If these groups are removed from the list there remains a striking series of monosyllables which seem peculiarly apt to convey the SWIFT downward MOTION inherent in inflicting a forceful blow. (cf. IMPETUS Section 2b)

The second noticeable thing is that the bulk of words end with voiceless plosives e.g. SWACK, SWAIP, SWAP, SWAT, SWEAK, SWEEP, SWEIGHT, SWEPE, SWIP, SWIPE, SWOOP, SWEEK, SWIKE, SWIRK *dial.* Of the remainder several terminate in affricate sounds, which consist of a plosive closely followed by a fricative sound, e.g. SWAGE /dʒ/ SWENGE /dʒ/

SWINGE /dʒ/ SWITCH /tʃ/.

The concept of a swift forceful blow or dash at someone or something carries within it the intrinsic idea of *impingement* and this I would suggest is expressed by these final plosives.

Thus this group of words may be broken down as containing the initial SW- movement phonaestheme indicating movement through the air, with final plosives indicating forceful impingement, and this occurs within a monosyllabic framework suggestive of swiftness.

Words like SWAY, SWING focus attention on the *movement* of the arm in delivering or attempting to deliver a blow, (See also Section 2aii LABOUR) and this central notion is present in the participial 'swinging' "Of a blow: characterized or accompanied by a swing of the arm." Often additional information is provided within the framework of the sentence, indicating that the SWING has met its mark, e.g. SWAP v.

c1400 *Destr. Troy* 1271

"With a swinge of his sworde [he] swappit hym in þe fase."

a1400-50 *Wars Alex.* 1232

"With a swynge of a swerd [he] swappis of hes hede."

Alternatively the additional information may be supplied not by another plosive-

ending word but by the semantics of the sentence itself.

1375 BARBOUR *Bruce* XV 188

"The Mawndwell by his armyng He knew, and roucht him sic a swyng
That he till erd ȝeid hastely."

The obsolete past tense *roucht* 'reached', together with the subsequent fall to earth, would suggest that in this case the 'swyng' did impinge upon its mark. The point that I am trying to emphasise here is that plosive-ending words like SWAT, SWEIGHT contain the inherent notion of impingement phonaesthetically expressed through the final plosive sound. If one swats a fly one necessarily hits it, whereas if one makes a swing (at) or swings (at) someone the blow may hit or miss, hence the need for additional information as to the final outcome. In the case of SWAY sb.2. 'The sweeping or swinging motion of a heavy body', the operative word in the definition seems to be *heavy*, where the momentum of the assailing object is carried by *weight* expressed by /eɪ/ rather than by speed of delivery. (see Section 2b. IMPETUS)

1667 MILTON *P.L.* VI 251

"With huge two-handed sway Brandisht aloft the horrid edge
came down."

1802 JAMES. *Milit. Dict.*

"*Sway*, the swing or sweep of a weapon."

1825 SCOTT *Talism.* XXVii

"The glittering broadsword... descended with the sway of some terrific engine."

Words that have initial SW- and a final plosive ending would seem therefore to phonaesthetically express the chronological order of events. The initial SW- represents the initial movement through the air and the final plosive is expressive of an immediate (or ultimate) impingement. A similar chronological order may be observed in words with initial ST- using the ATTACK phonaestheme, where the notion of the actual impingement of the attack is foregrounded by its initial position e.g. STICK, STING, STAB etc. (See Ch.2:4a) The *movement* towards attack is not phonaesthetically focussed upon in this case.

Both the swoop and sweep groups derive from OE. *swēpan* 'to sweep with a broom, brandish (a sword) intr. to rush, dash'. In the case of SWEEP v an alternative etymology is suggested: ON. *svipa* 'to move swiftly or suddenly.' The OED claims that both of these etymologies for SWEEP v involve phonological difficulties. However, when regarded from a *phonaesthetic* viewpoint, it seems perfectly possible that *both* sources may have combined and as it were reinforced each other to produce the more forceful senses of SWEEP, e.g. SWEEP v.2 'To cut *down* or *off* with a vigorous swinging stroke' ?a1400-c1440 + 1823-1840.

?a1400 MORTE ARTH. 2508

"Now ferkes to þe fyrthe thees fresche mene of armes ... In the myste mornynge one a mede falles, ... in swathes sweppene downe, fulle of swete floures."

Here we see once again the typical SW- MOVEMENT phonaestheme followed by a voiceless plosive with the central phoneme /ɛ/ which like /i/ and /ɪ/ may express the concept SWIFT. It is interesting to note that the verb *swope* is replaced by *swepe*, sweep and this could be because of the SWIFT /i/ /ɛ/ **phonaestheme.**

The two examples of SWEIGHT sb. meaning IMPETUS (of a blow) have been extrapolated from a group consisting of four further citations in the OED and these will be examined later in Section 2b IMPETUS. Both quotations in this BLOW section seem to have been chosen for poetic reasons, c1440 to echo 'swete' and 1819 to rhyme with 'pecht.' The OED gives the following etymology for SWEIGHT. 'App. from *swegȝ-* (repr. by the early form of SWAY v) + -t suffix.' (SEE ALSO Section 2b IMPETUS.) This would suggest a variation chosen to include a final plosive -t to suggest impingement following an 'impetus', and in the quotations for c1440 and 1819 certainly impingement seems to be a necessary factor. The noun could equally I feel have been coined on analogy with WEIGHT sb.3c. 'Impetus (of a heavy falling body); also of a blow.' 1375 + c1440

The notion of an <u>inevitably</u> impinging blow thereby gains initial SW-, suggestive of swift movement through space. Actually either explanation of the etymology of SWEIGHT, whether it be the plosive impingement in the case of SWAY + t or the addition of S + WEIGHT, involves some sort of phonaesthetic sensibility at work among the coiners of this noun. The latter explanation is further reinforced by the presence of other similar doublets which also express movement and the sound of movement through air (or liquid), e.g. cf. WAP/SWAP, WHACK/SWACK, WHIP/SWIP, WHIRL/SWIRL.

The verb SWAP derives from the original practice of striking hands forcefully together in token of sealing a bargain. The initial SW- indicates the sweep of the hands through the air while the final plosive -p indicates their impingement. The term to 'strike a bargain' has also come down to the present day and here the impingement is foregrounded by initial ST- as in STAB, STICK etc., while the movement towards such a striking may be mentally inferred but is not phonaesthetically expressed. SWAP v.1b is of interest as it means 'to strike in two, chop *off* or asunder' and this sense is also expressed by the near-synonym CLEAVE. Cleave however also can mean almost the opposite notion of 'cling' and here I feel the common denominator of initial c-/k/ in both cases expressed impingement. One has to impinge both to cleave 'chop asunder' or to cleave 'cling.' The interesting note that this verb SWAP is occasionally used of kissing (also demonstrating initial /k/) again necessarily involves impingement. This idea of plosives used to suggest impingement, or lack of plosives to suggest *lack* of impingement, will be further examined as this chapter progresses through the taxonomy of FIG. 1.

Several words in this group have fricative endings e.g. SWISH, SWASH. In SWISH the focus of attention is concentrated on the movement through the air and the accompanying sound which the OED editor describes as 'imitative.' The word SWASH used as adv./int. is also described as 'imitative of the sound of a resounding blow' and SWASH sb.14 defines such a blow 'upon some yielding substance.' (In this sense cf. SWASH sb. 'A kind of drum'). The final fricative here focusses attention upon the soft or 'yielding' substance to which a blow is applied (cf. SQUASH (y), SQUISH (y)). Again the final fricative phoneme -sh /*s*/ in

SWASH is expressive of the noise 'of swords clashing or of a sword beating on a shield', hence the term 'swashbuckler'. The OED describes this sound effect as 'echoic', and here it becomes clear that at the end of the nineteenth century (and to an extent this is still true today), the terms 'imitative' 'echoic' and 'onomatopoeic' were interchangeable.

I choose to group these terms under the superordinate term phonaesthetic where the initial consonant cluster SW- evokes the sense of *movement* through the air and the resultant *sound* of this movement, while the various plosive, affricate or fricative endings express the force of impingement, the type of substance impinged upon, or emphasise the sound of the passage through the air. If one compares the words SWAT or SWIPE, with their voiceless plosive endings indicating a forceful impingement upon an unyielding substance, with the verb SWERVE, which originally expressed ' of a glancing blow or weapon', it can be seen how sounds may indeed underscore subtleties of sense. I include the obsolete verb SWEDYR in this section as the context suggests delivering blows with a sword. Probably this verb of 'Meaning uncertain' carries the sense of swinging or lashing out (SW-) swiftly /ɛ/ and landing a blow /d/ with a sword. In fact I am tempted to include the word SWORD itself in this BLOW group as originally the initial SW- would have been sounded in speech and it is interesting that this word above all was used in the OE. period and survived in the ME. period and to date, probably as it was so useful both alliteratively and phonaesthetically, albeit at a subliminal level.

The final fricative /v/ like /s/ in SWASH suggests a glancing or scraping blow rather than a head on (plosive) impingement. This means that a sword that swerved or

swashed against another sword or buckler did not deliver a lethal blow. This is not to say however that a SWASH blow would cause no harm for if it did not 'glance' off another sword it would be applied downwards (see quot. 1599) and inflict great injury by impinging on 'squashy' flesh.

SWASH is a particularly interesting word from a phonaesthetic viewpoint as it is capable of expressing the sound made by the weapon passing through the air (cf. SWISH), the sound made by the scraping together of swords, and finally the notion of a slashing blow delivered downwards onto a 'yielding substance', in this case that of human flesh.

The four SW- words meaning snares or traps all have plosive endings, which might be expected as the whole point of a trap is to enforce violent impingement of some kind. The central vowel /ɪ/ suggests sudden swift movement, again a central feature of traps. This vowel will be examined more fully in section 2b. IMPETUS. At this point it is interesting to note the etymology posited by the OED for SWIKE and SWEEK. The earlier SWIKE a1100-c1475 has the following etymology.

'[OE. *Swic*? n., chiefly in compounds, *swice* str. m., escape, outcome, issue, deceit, treachery, stumbling-block, *swice* wk.f. or *swica* wk. m., trap. ...]

This noun also carries the following note:-

'This use is perh. continued under the form SWEEK q.v. (where however another explanation has been suggested.) cf. SWICKLE.'

The 'other explanation' runs as follows for SWEEK. 1594-1623

'[If the primary sense be 'swing', this word is related to SWEAK v and to the

dial. *Sweak* swing-bar in a fireplace for kettles etc., *swake* pump-handle.]'

I include these etymologies with their tentative question marks and 'if' sentences to highlight the 'possible' reason why few linguists have so far entered the field of phonaesthetic studies. The welter of possible and often conflicting etymologies is off-putting to say the least, but here I must confirm the fact that to my mind most such ambiguities may be clarified by a study of phonaesthetic development. The original idea of treachery or deceit deriving from OE. *swica* has through time become conflated with the SW-SWING/IMPETUS group, one meaning perfectly complementing the other in the context of traps which contain rods etc. which suddenly swing aside or down but which are cunningly contrived to deceive. This is illustrated by the following early quotation for SWIKE:

c1400 *Ywaine & Gaw.* 677

"Under that than was a swyke, that made Syr Ywain to myslike;
His horse fote toched thareon, Than fel the port-culis onone."

2aii) Labour Toil. (Affliction)

SWANK v.2	'To work hard, to 'swot'.'	1890 + 1911
SWEAM sb.1	'Grief, affliction.'	c1250-? a1500
" v.	'To afflict, grieve'	c1205-c1450
SWEAT sb. III 9	'Hard work; violent or strenuous exertion; labour, toil; pains trouble.'	a1300--

SWEAT v. II 5	'To exert oneself strongly, make great efforts; to work hard, toil, labour, drudge, In early use freq. in collocation with *swink*.'	c897--
SWENCH sb.	'In OE. Affliction, trial. In ME. Labour, toil.'	c950-1297
SWENCHE v.	'To trouble, harass, afflict.'	*Beow.* -c1230
SWENG sb.	'Toil, labour.'	13..
SWINCH sb.	[Aphetic form I-SWINCH cf. SWENCH.] 'Toil, labour.'	12.. + 1297
SWING sb.1	'Labour, toil.'	c1000-c1250
" v.2	'To labour, toil.'	c1000-c1480
SWINK sb.1	'Trouble, affliction'	c1000-c1430
" sb.2	'Labour, toil'	c1175-1896
" v.1	'To labour, toil, work hard. Often alliterating with sweat.'	*Beow.* - 1885
" v.2	'To gain by labour'	c1200-c1386
" v.2b	'To cause to toil: to set to hard work, overwork.'	c1250-c1384
SWINKED ppl.a.	'Wearied with toil, overworked.'	1634-1886
SWINKER sb.	'One who swinks, a toiler, labourer.'	1340-1873
SWINKING vbl.sb.	'Toiling, toil, labour.'	c1175-a1500 + 1906 Arch.
SWINKING ppl.a.	'Labouring, toiling, involving labour'	a1225-1865
SWINKFUL a.	'Full of toil or trouble; disastrous;	

		troublesome; irksome; painful, distressing.'	c888-a1225
SWOT	sb.1	slang. [Dialectal variant of SWEAT sb.]	
		'Work or study at school or college'	1850-1905
SWOT,SWAT	v.	slang. 'To work hard at one's studies. To get *up*	
		mug *up* (a subject).'	1860--
SWOTE	sb.3	'Hard work, violent exertion, labour, toil;	
		pains trouble' FIG.	
		'Usually in collocation with *Swink* (= labour)	
		orig. denoting the actual sweating accompanying	
		labour, with special reference to Genesis III 19.'	971-c1450

Hard physical labour is associated in the mind with affliction hence the phrase 'toil and trouble'. This can be seen in the development of SWENCH sb. meaning 'Affliction, trial' in OE., and 'Labour toil' in ME. A similar development occurs in SWINK sb., where the two nouns meaning 'Trouble, affliction' and 'Labour, toil' ran concurrently during the years c1175-c1430, with the latter meaning lasting into the 19thC.

Manual labour always involves movements with a deal of impetus behind them, hence the frequent appearance of the /ɪ / /i/ SWIFT phonaestheme. In fact the two exceptions SWANK v, and SWOT v, carry the sense of 'swotting' for exams rather than strenuous physical labour so help to prove the point that this group of words is partially structured phonaesthetically. As seen in the previous section the group of SWING words emphasises the (circular) movement of the arm when wielding a tool (or weapon) rather than the final

impingement. The group which most fully expresses the concept of manual labour is SWINK with its many derivatives. Here can be seen the final voiceless plosive /k/ operating to express the inevitable impingement involved in 'sweated' labour (cf. the alliteration of Swink v.1 c1205 + a1300 + 1560 + 1591 + 1714 and Sweat v.115 c897 + a1300-1362 'sweat and swink') whether it involves wielding a hammer, mattock or axe etc.

The noun SWEAT 'Hard work' gives rise to the 19th C. verb SWOT, SWAT which has the following note:

'According to a contributor to N. & Q. 1st. Ser.I 369/2, the term originated at the Royal Military College, Sandhurst, in the use on one occasion of the expression 'It makes one swot' (= sweat) by the Scotch Professor of Mathematics William Wallace.' Hard work and the resulting condition i.e. 'a state of sweating' are expressed by the same word SWEAT, thus was coined the modern term for labouring over one's studies especially at school or college.'

2aiii) Heavy Fall

SWAG sb.5	'A heavy fall or drop'	c1700-1912
SWAP v.4	'To fall *down* suddenly or with a flop.'	c1386 + 1770
SWAT sb.	'A heavy fall'	1847 HALLIWELL
SQUAT sb.	'A heavy fall or bump; a severe or violent jar or jolt.'	c1350-1847--dial.

SWAT v.1	'To sit down, squat.' [*north.* dial. & U.S. variant of SQUAT v.]	1615 + 1804

A heavy fall under one's own momentum, like an aimed blow, finally involves impingement with a surface hence the appearance of end plosives in these words.

The verb SWAP when pronounced /swop/ as in R.P. (Received Pronunciation) contains the rhyming flop /flɒp/ in its definition and it is worth comparing WAP v.5 1910 /wɒp/.

The near synonym 'squat' serving to define SWAT v.1, like the verb SWAT itself, meant 'to crush, flatten or beat out of shape; to smash or squash; to bruise severely' a1300 -1825-- *dial.*

SQUAT v.1b	'To dash down heavily or with some force; also to knock (gently)'	a1400-1828-- *dial.*
SQUAT v.1c	'To knock *out* by smashing'	1533
SQUAT v.1d	'To drive, force, or thrust violently or abruptly.'	1655 + 1686

The development of senses of the verb squat are similar to those of SWAT v., but if anything seem more violent in impingement. The verb SQUAT like QUAT, which also persisted in some dialects of English, derives from Fr. *(es)quetir* 'to beat down'. Perhaps

the plosive /k/ following initial S- emphasised the feeling of violent impingement for there are certainly many more examples of this verb than of the much later developing SWAT v a1796--. In fact it would appear that SWAT v is a possible derivative of SQUAT and it is interesting that one swats rather than squats a fly these days. The verb SQUAT has developed more to mean sit or crouch down and once again this concept involves impingement with the ground as does the later development of the modern verb SQUAT v 9 1800-- 'To settle upon new, uncultivated, or unoccupied land without any legal title and without payment of rent.' Perhaps the verb SWAT with its SW- initial phonaestheme is more expressive of the *movement* one must initiate in order to SWAT a fly etc. The extra plosive in SQUAT /skwɒt/ slows down the speech as such consonant clusters tend to do and so perhaps seemed more suited to a 'prolonged' impingement, one that takes place deliberately, as when one 'squats down' or lays possession to an unoccupied flat or house.

2aiv) Swoon

This concept is treated rather more fully than some others as it constitutes a section of category 375 PHYSICAL INSENSIBILITY of the *Historical Thesaurus of English.*

Included is the complete classification for this concept so that the ratio of SW- and other words may be extrapolated from this data. (FIG. 3ɒ380-382)Obviously the basic concept of SWOON is mapped on an almost 1:1 basis of SW- and other words, and even when more peripheral senses of SWOON are brought in, the ratio is still SW 2 : OTHER 3.

Unlike the previous words in this 'movement down' section, here the SWOON group contains no final plosive to denote impingement, although a sudden state of unconsciousness would normally involve a 'flopping' to the ground. This necessarily resulting impingement is expressed instead by verbal phrases containing the word fall or sink. (See FIG. 2) e.g. 'Fall in swime, sway into a swoon, fall in/on/of swoon, fall aswoon, fall iswowen, fall on/in swough, fall in a swound.'

The proliferation of SWOON (like STUN) has enabled it finally to become the main verb to express 'emotional' fainting away. However FIG. 3 shows how the later verb FAINT a1400 - (containing the final plosive -t to denote impingement with the ground) finally superseded SWOON as a *general* term for falling into unconsciousness. The early noun FAINT a1300-1600 conveyed the sense 'faintness' i.e. physical faintness from loss of blood etc. or mental faintness i.e. weakness, lack of determination. The general noun FAINTING 1601-- is followed by FAINTING FIT 1702-- and FAINT 1808--, whereafter one could be in or fall into a faint as well as into a swoon. The more usual practice though is to use the verb FAINT which has the earlier date of c1400--

c1400 *Destr. Troy* 3550

"He... fainted for febull, and felle to þe ground in a swyme."

However the development of the verb FAINT in this sense was patchy at this early stage for after c1400 there is only one citation in 1440 and then nothing for 160 years until 1600.

1600 SHAKS. *As You Like It* IV, iii, 149

"And now he fainted, And cride in fainting vpon Rosalinde."

Perhaps helped by this impetus from Shakespeare the verb now continues with citations in 1668, 1703, 1742, 1847, 1880.

By the year 1600 (See FIG. 2) many verbs within this SWOON group have become obsolete. SWARF, SWEB, and SWEAM continue in spoken dialect, while SWOUND, which is described as SWOON v with an excrescent -d, hangs on until the late 19thC. Eventually however, the central verb SWOON (like STUN) outlives its variants and gradually narrows to express the concept of SWOONING caused by emotional shock, while FAINT v continues to express its original sense of passing out because of physical causes of some kind.

The final two verbs in FIG. 2. deserve a closer examination and so are set out more fully below.

SWELT v.2	'To be ready to perish with the force of strong emotion, or a fit of sickness; to be overcome, faint, swoon.' 'In the 16thC the notion of fainting from the *heat* of emotion prevailed.'	c1320-1850
SWELT v.3	'To be overpowered or faint with heat.'	c1400-1591
SWELTER v.	'To languish, or faint with excessive heat.'	c1440 + 1575

Both SWELT and its derivative SWELTER come from OE. *sweltan* 'to die' and this primary meaning of 'die, perish' is still found in some English dialects in 1897. The notion of languishing, dying or fainting with (metaphorical) 'emotional' heat may be seen operating in the following quotations for SWELT v.2

c13863 CHAUCER. *Miller's T* 516

"Wel litel thynken ye... That for youre love I swete ther I go, No wonder is thogh that I swelte and swete."

1565 GOLDING *Ovid's Met.* III (1593) 70

"I do both set on fire, And am the same that swelteth too through impotent desire."

a1643 W. CARTWRIGHT *Ordinary* III, i

"I swelt here as I go; Brenning in fire of little Cupido."

Here, the concepts of languishing and fainting (and even melodramatically 'dying') with intense emotion are intertwined with the notion of burning with emotion. Thus the phonaesthemes SW - SWOON and SW - HEAT (see FIG. 1) combine to produce the dual sense of "fainting from the heat of emotion" as noted in the OED.

A similar effect may be seen in the verb SWELTER, in the following 16thC quotation.

1575 GASCOIGNE *Dan Bartholomew* Wks. 1907 I.123

"My seale is sorrowes sythe within a fielde of flame, which cuts

in twaine a carefull heart yt sweltreth in the same."

The OED contains an etymological note to the effect that the verb SWELT derives from the Teutonic root *swelt* - : *swalt* - : 'to die' and adds:

'It is perhaps a secondary formation on the root *swel* - 'to burn slowly'. (See SWEAL v.) As in other Germanic languages the word has in ME. the sense of 'faint, languish' which is not, however, recorded for OE.'

Again we see the tentative 'perhaps' so often present when *purely* etymological explanations are attempted to describe the complex combination of meanings in a verb like SWELT. A phonaesthetic explanation, such as the one I have suggested above, does in fact reinforce this editor's suggestion, for the original Teutonic root itself would have been subject to phonaesthetic pressure. Hence it would be perfectly natural to coin a word that combines the sense of passing out i.e. fainting (or death) with burning heat, whether emotional as in SWELT v.2, or physical as in SWELT v.3, as both senses are present in the original root.

It must be remembered at this point that my argument concerning the presence of the SW- phonaestheme is a cumulative one. There will be several such combinations as the taxonomy of SW- is worked through, and these conflations, which use two SW-

phonaesthemes concurrently in one word, must inevitably reinforce the notion that the consonant cluster SW- *does* in fact bear a certain semantic force. This force can be seen operating not only in groups of words expressing a similar concept e.g. MOVEMENT but at times as in SWELT across dissimilar concepts such as SWOON/HEAT, the specific relationship here being cause/effect i.e. HEAT, physical or emotional causes the state of SWOON.

One of the difficulties of arguing for the workings of a phonaesthetic pressure is that it operates at a subliminal level of the memory. I would like to conjecture that probably whenever a certain sound or combination of sounds is made a sort of 'ghostly memory' of all the other words sharing the same sound *and* similar senses are brought to mind as it were. Overlapping or contingent concepts thus may be expressed by a similar set of sounds and this a) aids the memory to hold more items and b) enables the combination of unrelated concepts within a word where the linguistic environment demands it, as in the case of the 16thC where heroes and heroines were often fashionably dying or fainting because of burning emotion, hence the extension of the verb SWELT. (Cf. the development of STOUND n. Ch.2. 4b.)

2b) IMPETUS: SWIFT Movement Through (or of) the Air or Across a Region

SWARMER sb.2 *Pyrotechny*

'A cracker or serpent.' [a rocket] 1765+ 1790

SWAY sb.2	'The sweeping or swinging motion of a heavy body, a storm etc.'	
	'The impetus or momentum of a body etc. in motion.'	c1374-1825
SWAY v.1	'To go, move.'	13..-?a1400
SWANK a.	'Agile, active, nimble.'	1786-1912
SWEEP sb.3	'The rapid or forcible and continuous movement of a body of water, wind etc.'	1801--
SWEEP v.6	'To carry or drive along with force; to carry *away* or *off* by driving before it, as a wind, tide, stream etc.'	1743--
SWEEP v.18	'To move swiftly and evenly or with continuous force over or along the surface of'	1590--
SWEEP v.19	'To range over (a region of sea or land) esp. to destroy, ravage or capture.'	1788--
SWEEP v.22	'To move with a strong or swift even motion; To move along over a surface or region usu. rapidly or with violence or destructive effect.'	13..--
SWEEP v.22b.	'Of wind: to move with a strong or swift even motion.'	1617--
SWEIGHT sb.	*North dial. & Sc.* 'The force of a body in motion, impetus.' (Jam.)	14..-1513(2) + 1819

SWENGE v.	'To make a dash, move violently; to dash, fling (at)'	c1000-a1375
SWIFT sb.2 1b.	'A name for several swift-running small lizards'	1530-1889
SWIFT sb.2	'A bird outwardly resembling swallows and noted for their swiftness of flight.'	1668--
SWIFT sb.3	'A proper name for a swift-running hound.'	1602-1677
SWIFT sb.4	'Collector's name for moths distinguished by their rapid flight.'	1819-1870
SWIFT sb.7	'The sail of a windmill.' *dial.*	1763 + 1796
SWIFT sb.8	'*Printer's slang.* A quick or expeditious typesetter.'	1841 + 1896
SWIFT adj.	'Moving or capable of moving with great speed or velocity, rapid, fleet.'	*Beow.* --
SWIFT v.2	'To move swiftly, to hasten.'	a1618 + 1722
SWIFTEN v.1	'To make swift, or swifter, hasten.'	1638 + 1647
SWIFTEN v.2	'To become swift or swifter'	1839-1889
SWIFTLY adv.	'With great speed or velocity'	c1000--
SWING sb.6	'Forcible motion of a body swung or flung.'	1595--
SWING sb.6b.	'Continuous vigorous movement or progress.'	1856--
SWING sb.6c.	'*Full swing* (adv.phr.) At full speed; with the utmost vigour or energy.'	1848--

SWING v.2	'To throw with force, fling, hurl.'	a1300-1495
SWING v.3	'To move or go impetuously; to rush; to fling oneself.'	*Beow.* - 1582
SWING v.3b.	'To carry or drive forcibly.'	1582
SWING v.4	'To draw *out* (a sword) with a vigorous movement; To flourish, brandish, wave about, to move a body (held or grasped.)'	a1400/50--
SWING v.13	'To go along with undulating or swaying motion or in a vigorous manner; to walk with a swinging step.'	1854--
SWING adv.	'With a sudden blow or impact 'slap'	c1400
SWINGE sb.3	'Impetus, impulse, driving power (or something non-physical as passion, will etc.)'	a1548-1804
SWINGE sb.4	'Impetus (of motion); impetuous or forcible sweeping, or whirling movement.'	1583-1696
SWINGE sb.5	'The lashing (of a tail)'	1627-c1640
SWINGE v.1e	'To swive (have sexual connexion with)'	1622-a1700
" v.4	'To brandish, flourish. To lash (the tail)'	1591-1629
" v.6	'To whirl round (e.g. a wheel)'	1548-1677
SWIP sb.12	'A forcible movement; a rush.'	c1205
SWIP v.2	'To move with haste or violence; to make a clash.'	c1205-1340
SWIPPER adj.	*dial* 'Quick, nimble, active.'	c1375-1867
SWIPPERLY adv.	'Nimbly, quickly.'	?a1400-1513

SWIRK v.	*Sc.* 'To spring forth.'	1503
	[? f. root of next + -k Cf. *twirk* and *twirl*.]	
SWISH int. or adv.	'[Imitative] Expressive of the sound made by the kind of movement defined in B.1.', 'With a swish.'	1837--
" sb.B1	'A hissing sound like that produced by a switch or similar slender object moved rapidly through the air; movement accompanied by such a sound.'	1820--
" v.	'To move with a swish; to make the sound expressed by 'swish' '	1756--
" v.2	'To cause to move with a swish, *esp.* to whisk (the tail) about.'	1799--
SWISHING vbl.sb.	'The action of moving with a swishing sound; a swishing movement or sound.'	1860--
SWITCH v.2b.	'To urge on, impel, incite.'	1648-1672
" 3	'To flourish like a switch, to whisk, lash; to move (something) with a sudden jerk *spec.* in Angling.'	1842--
SWITH adv.3	*Arch. or dial.* 'At a very rapid rate, very quickly swiftly, rapidly.'	c1205-c1450 + 1892 (2)
SWITHLY adv.2	'Swiftly, rapidly'	13..-15..
SWITHNESS sb.	*Sc.* 'Swiftness'	1536

SWIVE v.	'To have sexual connexion with, copulate with (a female).	c1386-1898
SWOPE v.2 intr.	Of the wind etc. 'To move with a strong or swift even motion; to move along, over a surface or region usu. rapidly.	a1000+a1552
SWOUGH sb.	'A forcible movement; impetus.'	1338-1470/85

HALLIWELL. DIALECT.

SWIPPE v. 'To move rapidly'

SWIPPER a. 'Nimble, quick.' *North.*

SWIRK sb. 'A jerk, a blow.' *Suffolk*

SWISH v. 'To go swish, i.e. very quickly'

SWITCH v. 'To walk nimbly' *North.*

SWIRTLE v. 'To move around nimbly.' *North.*

SWITHE adv. 'Quickly'

It is immediately noticeable that this group of words like BLOW Section 1 consists mainly of monosyllables. In addition the vowel phonemes / ɪ / /i/ structure almost this entire group. Not only that, but most of the near synonyms given in the definitions of these IMPETUS words also contain these vowel phonemes and are for the most part also monosyllables. e.g. quick, fleet, nimble, speed, fling, whisk, whirl. Other words not listed within definitions for this group but nevertheless expressing the notion of quick or rapid movement include; sling, flit, skip, spring, trip, whip round.

Several experiments have taken place where subjects have been asked to judge the relative largeness/smallness of nonsense words such as those used by Sapir (1929) in his original experiment, where *mol, mil* represented 'table.' Sapir concluded that:

"... a word with the vowel *a* is likely to symbolize something larger than a similar word with the vowel *i*, or *e*, or *ɛ* or ä." (1929:235).

To express this effect Sapir coined the term 'phonetic symbolism'.

A similar experimental method using paired nonsense words was employed by Stanley Newman (1933) where e.g. *glupa, glopa* 'horse' was presented to subjects who had to choose which word signified the smaller horse. Newman's experiment is of especial interest to my present arguments as he took all the words in *Roget's Thesaurus* under the headings GREATNESS, SMALLNESS, SIZE, and LITTLENESS and, having struck out all the "repetitions derivatives and phrases", was left with 500 words; expressing these four concepts.

Eleven subjects were then asked to judge these words and a majority decision taken to assess in which list each word belonged. Newman's results were fairly indecisive. Later Taylor and Taylor (1965), using Newman's list, considered the first vowel of each word by using vowel scores from Taylor and Taylor (1962) for CVC syllables.

"According to these scores, /ɪ / and /ɛ/ are the small vowels, /u/ and /o/ the large.

The following result Taylor and Taylor call "highly significant":

"Of the words in Newman's list having small vowels as their first, 78 are "small" and 37 "large". Of the words having large vowels as their first, 9 are "small" and 18 are "large". (1965:416)

Taylor and Taylor conclude from this that the subjective phonetic symbolism of a language community is reflected in the words of that language, and this is precisely what I hope to illustrate by this analysis of SW- words in the English language.

That IMPETUS words contain the "small" vowel /ɪ / /i/ /ɛ/ (to borrow Taylor and Taylor's term) should not surprise us, for small light objects are normally less ponderous in movement than large objects, and in fact movement was an attribute included in Taylor and Taylor (1962), together with warmth and pleasantness.

The small group of SWISH words express not only movement but also (and particularly) the sound of such movement (see Section 2ai 'SWISH'). The definition of SWISH as a 'hissing' sound again repeats the phonaesthetic /ɪ/ quality of air *swiftly* escaping.

An interesting word in this group is SWIRK v 'To spring forth.' The editor offers a queried etymology:

[? f. root of next + -k, Cf. *twirk* and *twirl*.]

'Next' in this case is the noun SWIRL.

The single citation is as follows:

1503 DUNBAR *Thistle & Rose* 8

"Full craftely conjurit scho the Yarrow, Quhilk did furth swirk als swift as ony arrow."

There is no obvious swirling or circular movement here as an arrow takes a linear flight, and I would therefore suggest an alternative etymology for the verb SWIRK as coined on analogy with v. JERK, FIRK, YERK.

JERK v.2 'To move (anything) by a sharp suddenly arrested motion, to give a sudden thrust, push, pull or twist to.' 1589--

FIRK/FERK v.2 'To urge, press hard; to drive, drive away.'

v.2b 'With advbs.: To drive, force, or move sharply and suddenly *off, out, up*.' c1400-1891 dial. gloss.

v.3 'To urge oneself forward; to move quickly, hasten.'

'*To firk (oneself) up*: to start up, set oneself in motion.'

'*To firk out (with a sword)* to draw hastily. 13..-1599

YERK v.1 'To draw stitches tight, to twitch, as a shoemaker

	in sewing.'	c1430-1825
v.4	'To pull, push or throw with a sudden movement;	
	to jerk.'	1568-1904

Clearly the above verbs belong to the overall semantic field of IMPETUS and again etymologies occur for these words showing the editor's (subliminal) appreciation of some sort of phonaesthetic effect. e.g. JERK 'app. echoic', and YERK 'Of obscure origin but prob. in part phonetically symbolic'. Like the similar SWIRK, these monosyllabic verbs express sudden swift motion with a final sharp arrest (hence the final plosive). It is worth noting also that all three verbs carry the sense of 'To whip, scourge' FIRK 1567-1863, JERK 1550-1709, YERK c1520-1833, while the noun SWIRK appears in Halliwell's Dictionary of English dialects as 'A jerk, a blow.' *Suffolk.*

The exception in this IMPETUS group of words is SWAY, which neither uses the /ɪ/ /i/ phoneme nor has a plosive ending. It is interesting that part of the definition of SWAY sb.2 is 'The sweeping of swinging motion of a *heavy* (my emphasis) body, a storm etc.: The impetus or momentum of a body etc. in motion.'

The importance of a slowly gained momentum due to ponderous weight was mentioned concerning heavy weapons in Section 1 BLOW, while the presence of the phoneme /e/ (later diphthong/eɪ /), which often exerts the phonaesthetic function of expressing 'largeness', has been discussed earlier in this section.

c1374 CHAUCER *Troylus* II 1383

"Whan þat þe sturdy ok... Receyued hath þe happy fallying strok The grete sweigh doth it to come al at onys."

c1540 tr. *Pol. Verg. Eng. Hist.* (Camden no.29) 16

"The bridge... being broken with The swey of people That thronged over the same"

The other /eɪ/ word in this IMPETUS section is SWEIGHT sb. and here is seen the presence of a final plosive denoting impingement as well as movement. Interestingly the quotation from Chaucer's *Troylus* above reappears in another manuscript as SWEIGHT.

14.. *Chaucer's Troylus* II 1383 (MS. St. John Camb.)

"Whan that the sturdy ook... Receyued hath the happy fallynge strooke the grete sweyght [also Harl. 1239 v.rr. sweigh, swey, sweyf, swough.] Makith it come al at ones.'

1513 DOUGLAS *Eneis* IX, ix, 36

"Tho wyth that swechtis, as thai reyll and leipe, the byrnand towyr doun rollis with a rusche."

ibid. XII, xi, 159

"Like as the gret rock crag ... is maid to fall and tumble with all his swecht."

The oak, the tower, and the rock all fall to earth under the weight of their own

momentum caused by the inevitable force of gravity. Once again, as with BLOW, the alternative etymology of SWEIGHT being coined by Chaucer on analogy with weight seems likely here, especially when one regards the early date of 1375.

WEIGHT sb.3C	'Impetus (of a heavy falling body); also of a blow'	1375 + c1440

2c) Circular Motion

2ci) Swivel

SWAY sb.1	'The motion of a rotating or revolving body'	c1374-1601
SWEEP sb.	'The action of driving or wielding a tool or weapon, swinging an arm etc. so as to describe a circle or arc.'	1725--
" sb.6	'The action of moving in a continuous curve, or a more or less circular path or track.'	1679--
" sb.25	'Applied to various kinds of levers, or to a long bar which is swept round so as to turn a shaft.'	1657-1884
" sb.26	'A sail of a windmill. Also ~~occas~~ a paddle of a water-wheel.'	1702-1836
SWEEP sb.27	'A long oar used to propel a ship, barge etc. When becalmed, or to assist the work of steering.'	1800-1894

SWEEP	v.11	'To move (something) *round* with force and rapidity, or over a wide extent; to take *off* one's hat with a sweep of the arm.'	1845--
"	v.12	'To row or to propel (a vessel) with sweeps or large oars.'	1799-1839
"	v.25	'To move continuously in a long stretch or over a wide extent esp. *round* or in a curve; to take a curve.'	1725--
SWIFT	sb.115	'A light kind of reel upon which a skein of silk, yarn etc. is placed in order to be wound off.'	1564-1884
"	sb.5b	'A cylinder in a carding machine.'	1853-1888
SWING	sb.7a	'The act of swinging or waving about a weapon or other body; a movement describing a curve; such as that made in flourishing a weapon etc.'	1771--
"	v.4	'To flourish, brandish, wave *about*; To wield (a weapon or implement) or move (a body held or grasped) with an oscillating or rotatory movement.'	a1400/50--
"	v.5	'To whirl (a wheel) round.'	a1225
SWING	v.11	'To turn in alternate directions or in either direction (usually horizontally), around a fixed axis or point of support esp. to swing at anchor.'	1769--

SWING	v.11b	'To go along or round in a curve or with a sweeping motion; to wheel, sweep.'	1810--
"	v.12	'To cause to turn in alternate directions, or in either direction, on or as on an axis or pivot; to turn or cause to face in another direction.'	1768--
"	v.12b	*Naut.* 'To turn (a ship) to all points in succession, in order to ascertain the deviation of her magnetic compass.'	1859 + 1877
"	v.12c	'To drive or cause to move in a curve'	1854--
SWINGE	sb.4	'Impetuous or forcible sweeping or whirling movement.'	1583-1696
"	v.3	'To cut down with a scythe.' *dial.*	1573 + 1854 gloss.
"	v.4	'To brandish, flourish; to lash (the tail or something with the tail.)'	1591-1629
"	v.6	'To whirl round.' (e.g. a wheel)	1548-1677
SWINGLE	sb.4	'A lever for turning the barrel in wire-drawing or the roller of a plate-press. A crank.'	1674-1875
SWIPPLE	sb.3	'A swivel.'	1691
SWIRE	sb.1	'The neck'	c888-1513
SWIRL	sb.	['Orig. Sc.; of uncertain source; if not independent onomatopoeic formation, prob. related to the similar Norw. dial *svirla*, Du. *zwirrelen* 'to whirl',	

		G. dial. *schwirrlen* 'to totter' which have the form of frequentives of the stem contained in Da. *svirre*, Norw. dial. *sverra, svirra*, Sw. dial. *svirra* 'to whirl.']	
SWIRL	sb.2	'A whirling or eddying motion; a whirl, gyration.'	1818--
"	v.1	'To give a whirling or eddying motion to.'	1513--
"	v.2b	'Of other objects: To move rapidly in eddies or in a whirling or circular course.'	1858--
SWIRLING	ppl.a.2	'Moving in a circular motion or course; whirling.'	1849--
SWIVE	v.1	'To have sexual connexion with, copulate with (a female)'	c1386-1884
"	v.2 intr.	'To copulate'	c1440-1898
SWIVEL	sb.	'A simple fastening or coupling device made so that the object fastened to it can freely turn upon it.'	1307/8--
"	v.1	'To turn (something) on or as on a swivel.'	1794--
"	v.2 intr.	'To turn or rotate as, or as on a swivel.'	1846--

SWIVEL LEVERS.

APPARATUS FOR DRAWING WATER FROM A WELL, CONSISTING OF A LONG POLE ATTACHED TO AN UPRIGHT WHICH SERVES AS A FULCRUM.

Sweep 23 1548-1913

Swip sb.2 1639-1657

Swape sb.3 1773-1908

Swipe sb.1 1600-1905

HALLIWELL. DIALECT.

Sway-pole, sway 'a balance or lever' *Suffolk.*

Sweep

BALLISTA

Sweep 1598 + 1661 + 1892

Swafe 1688 (2)

WINDMILL SAIL

Sweep sb.26 1702-1836

Swift sb.dial. 1763 + 1796

HALLIWELL. DIALECT.

Sweeps 'The arms of a mill' *Kent*

PADDLE OF A WATER-WHEEL

Sweep 1741

LONG OAR, ESP. ONE USED FOR STEERING A BARGE

Swape sb.2 1592-1864

Sweep sb.27 1800-1894

HALLIWELL. DIALECT.

Swape sb. *Newc.*

HALLIWELL. DIALECT.

Sweel sb. 'A nut made to turn in the centre of a chair, a swivel.' *Northumb.*

It can quickly be seen that this group of SW- words structuring the concept SWIVEL parallel those mapping IMPETUS by displaying the 'SWIFT' vowel phonemes /i/ / ɪ /. The free movement represented by CIRCULAR MOTION means that there are few end-plosives, the most notable exception being the SWEEP group. Here the meanings involve wielding weapons or sweeping through water with oars or through the air by pushing a long bar attached to a shaft. The other main sense is of covering a stretch of ground in a curve. Other words display final fricative consonants e.g. SWIVE, which bears the following etymology. '[app. representing with change of conjugation, and a specialized meaning not found in the cognate words, the OE. str. vb. *swīfan* to move in a course, sweep.]'

I include here the list of corresponding Gmc. words which, although not carrying the specialised sense of 'copulate' (cf. COLLOQ. SCREW.), would nevertheless fit into the SW- taxonomy of FIG. 1, albeit in other sections.

	O.Fris.	*swīvo*	'to be uncertain'	MENTAL 'OSCILLATION' i.e. VACILLATION
	O.N.	*svīfa*	'to rove, ramble, drift.'	CHANGE DIRECTION
Teut. *swīb* -	OHG.	*sweib*	'swinging'	OSCILLATION
	MHG.	*schweiben*	'to sway, hover'	OSCILLATION
	O.Fris.	*swīf(?)*	'sudden movement, vibration.'	IMPETUS

ON.	*svif*	'turn, veering of a ship.'	CHANGE OF DIRECTION
OHG. MHG. *sweben*)			
G. *schweben*)		'to hover'	OSCILLATION

I include this list (and there are of course many other such lists, this being taken as an example) to show that SW- pervades other related Gmc. languages in senses that may be fitted quite comfortably into the structure of FIG.1. The case for phonaesthetic function crossing *related* languages is usually tentatively accepted by many linguists and I mention this briefly, although this thesis concerns itself first and foremost with phonaesthemes that occur in English.

Just as impingement is necessarily involved in SWIVE with its fricative ending, so a similar function occurs in SWIVEL v., also deriving from OE. *swifan* and really consisting of SWIVE + -EL (or the frequentive -le.).

As with the words in Section 2ai BLOW, so here all the words are monosyllables except for derivative forms and those words with suffix -le.

Like SWIVE, and SWIVEL, the noun SWIFT has a final fricative followed by a plosive indicating a continuous friction-type impingement such as might be expected when using a reel or carding cylinder. SWINGE, with its final affricate /dʒ/, suggests some sort of impingement also, one example of which is SWINGE v.3 'To cut down with a scythe.' I include this particular verb in the section SWIVEL for it involves a circular horizontal

motion and the impingement with grass (a yielding substance) perhaps explains why the verb SWISH v.[1] expressing 'To move with a swish; To make a sound expressed by 'swish' is also applied to the scythe.'

1860 O.W. HOLMES *Elsie V* x (1891) 139

"The rustic who was ... swishing through the grass with his scythe."

Equally the noun SWISH occurs with reference to the scythe.

1896 'IAN MACLAREN' *Kate Carnegie* 289

"In my study I hear the swish of the scythe."

A forcible contrast to reaping with a scythe is that of using a SWAP expressed in the verb SWAP 1C 1853-1903-- (dial.). Having been raised in East Sussex I can attest to the fact that both the noun and verb SWAP are still used in this sense in this part of the world.

1853 W.D. COOPER *Sussex Gloss* (ed.2.)

"*Swap* ... to cut wheat in a peculiar way, more like chopping than reaping. S."

The actions of chop and swap both manifest the final voiceless plosive sound so common in words in Section I BLOW.

Compare also SWIPE sb.[2]1 An instrument used in cutting peas: *dial.* 1750

1750 W. ELLIS *Mod Husb.* IV, V 41

"[They cut pease] with their two instruments, called, in the hither part of this country, next London, swipe and pix: with the pix, or picks, a man hawls a parcel to him with his left hand, and cuts them with the swipe in the other hand."

SWIRE, SWING and SWIRL have no plosives, affricates, or fricative sounds and thus phonaesthetically reflect their sense of *unimpeded* circular motion. According to the OED SWIRL was originally a Scottish word and so initially would have been pronounced /swɪ rl/ where the / ɪ / phoneme would then join the large group of words in this section containing the /ɪ //i/ SWIFTNESS phonaestheme, expressing in this case a swift gyrating movement. In present day R.P. this phonaestheme is lost however, as the non-rhotic pronunciation is /swɜ l/, and swirl would in fact be part of a larger group of words expressing circular motion or shape including, whirl, twirl, furl, and curl, all of which would of course rhyme in R.P.

2cii) Dizzy, Giddy

The following group of words appears as part of Section 66 HEALTH in the *Historical Thesaurus of English*; they are therefore presented in grammatical class categories rather than alphabetically as are those extrapolated direct from the OED.

Noun. DIZZINESS, GIDDINESS.

Heafodswima OE. Swingling OE. - c1440; Swime OE. - 1460; Swindling 1527; Swimming 1530-1871; Swindle 1559 ; Swimmering 1650 (2); Swim 1818-1885 gloss.; Swirling 1825 JAMIESON; Swimminess 1894.

Adj. DIZZY, GIDDY

Swimming 1607-1885/94; Swimmering 1650 (2); Swimmy 1836-1892

Vb. TO BE AFFECTED WITH DIZZINESS OR GIDDINESS

Swimble 1400/50; Swim 1702- ; Swirl 1818 (2);

HALLIWELL, DIALECT.

Swee n. 'A giddiness in the head.' *North.*

Sweme n. 'Swimming, giddiness.'

Swim v. 'To turn giddy' *Var. dial.*

Swinnying n. 'A dizziness in the head.'

More usually termed a swimming. *North.*

Swivelly adj. 'Giddy' *I. of Wight*

The feeling that the outer world is spinning or turning round typifies dizziness or giddiness, hence its inclusion in circular motion. Again the / ɪ / SWIFTNESS phonaestheme is present but no final plosives, as a feeling of giddiness does not necessarily imply impingement of any kind.

Apart from GIDDY, DIZZY, other /ɪ / /i/ words found in Section 66 are WHIMSEY n.,

WHIZZY aj., WHIM v., REEL v., SPIN v., and WHIRL v.

WHIRL appears in both transitive and intransitive forms:

WHIRL v. intr.	'To be affected with giddiness'	1561-1880
WHIRL v. tr.	'To affect with dizziness.'	1593-1829

As with many other SW-, WH- words SWIRL/WHIRL form a doublet. (See also SWACK/WHACK etc. Section 2ai BLOW.)

Before leaving this section mention must be made of the origin of the noun SWINDLER. 'One who practises fraud.' 1775--. Concerning this word the OED carries the following note:

"Orig. a cant word said to have been introduced into London by German Jews about 1762, and to have first been used in literature by Lord Mansfield. See Bailly's Dict. ed. 1782 and *Slang. Dict.* (1873) 317."

All remaining 'swindling' words derive from this noun apart of course from the nouns SWINDLE, SWINDLING meaning dizziness. The following etymology is given for the noun SWINDLER:

'ad. G. *schwindler* giddy-minded person, extravagant projector, esp. in money-matters, cheat, f. *schwindeln* to be giddy, act thoughtlessly or extravagantly, swindle.'

Both SWINDLER 'cheat' and SWINDLE, SWINDLING 'dizziness' share the common source of the Teutonic root *swind-* and both words carry the sense of giddiness although I would argue that the 'giddiness' of a swindler is deliberate i.e. the elusive turning or about face stance of the trickster. Other words denoting the notion 'to cheat' also contain the /ɪ / /i/ phoneme and I would suggest that in these words it is operating as the SWIFT phonaestheme indicating the sly nimbleness of such a trickster. e.g. CHEAT, FIDDLE, TRICK, RIP (OFF), BILK 1672-1853.

2ciii) Swathe, Wrap Round

SWAB sb.	*dial.* [Origin obscure Cf. SWAD sb.3]	
	'A bean or pea-shell'	1659-1825/80 *JAMIESON*
SWABBY a.	'Having pods or husks.'	1659
SWAD sb.3	*dial.* [Origin obscure; perhaps related to SWATHE sb.2, as if = covering integument.]	
	'The pod or husk of pees, beans etc.'	1600-1902
SWADDLE sb.1	'Swaddling-clothes.'	1538-1897
" sb.2	'A bandage'	a1569-1857
" v.1	'To bind (an infant) in swaddling clothes.'	13..--
" v.2	'To wrap round *with* bandages; to envelop with wrappings; to swathe, bandage.'	1525--

SWAR sb.	Sc [Origin unknown] 'A snare'	c1470 (2)
SWARL v.	[Origin unknown cf. SNARL v.1 and SWAR]	
	'To ensare'	c1460 (2)
		Promp. Parv.
SWATHE sb.2	'A band of linen, woolen or other material in	
	which s/thing is enveloped, bandage etc.'	c1050--
" v.1	'To envelop in swathes; to swaddle.'	11..--
" v.3	'To make into sheeves.'	1611 (2)
		COTGRAVE
SWATHER sb.1	'A swather or binder up of corn.'	1611
		COTGRAVE

HALLIWELL. DIALECT.

SWATCH v.	'To bind, as to swaddle etc.'	
SWATH v.	'To tie up corn in sheeves'	
SWATHELE v.	'To swaddle.'	
SWERLE v.	'To twist or roll about.'	*North.*

SWATHER sb.2	'One who swathes'	1833
SWATH BAND) SWATHE BAND) sb.1 pl.	'Swaddling-bands, swaddling-clothes.'	c1315-1656
" " sb.2	'A bandage, binder.'	1556-1672
SWATH CLOUTS. sb.pl.	'Swaddling-clothes.'	c1325-1592
SWEDDLE v.	'To swaddle'	a1300-1615

SWEEL v.	Sc. 'Contracted from swaddle v.'	a1583-1890
SWETHE v.	'To swathe'	c1440 (2)
SWIRL sb.3b	'A tress of hair or strip of material round the head or hat.'	1909 (3)
" v. 1b	'To wind round (hair, trimming) in a swirl; also to wrap round *with* something.'	1902-1909
SWISSING vbl.sb.	[Origin unascertained] 'The calendering of bleached cloth by passing it between pairs of rollers after damping.'	1888 + 1901

This group of words comes under the heading CIRCULAR MOTION as they suggest a binding or rolling round of some kind. There is therefore a continuous impingement, hence the majority of fricative endings /ð/ /θ/. It is worth noting that both SWADDLE v. and SWEDDLE v. carry also the alternative sense of 'to beat soundly' (see Section 2ai BLOW), hence the plosive consonant followed by the iterative suffix -le. There is no particular sense of swiftness attached to the act of binding or swaddling, hence the presence of /ɔ/ /o/ /eɪ/ phonemes rather than the /ɪ / /i/ SWIFTNESS phonaestheme. It is interesting to note that the OED editor tentatively suggests that SWAD sb.[3] *dial.* may be related to SWATHE sb.[2] as a pea or bean pod acts much as an enveloping SWATHE would. He/she does not however make a similar connection with SWATHE, SWAB sb. *dial.* ; although it is suggested that SWAD/SWAB should be compared. The origins of such dialect words are obscure etymologically but may be explained phonaesthetically. The fact that there are two SWA-

dialect words meaning pod or shell suggests the strong connection in the mind with this initial consonant cluster + the vowel < a > to express SWATHING or WRAPPING ROUND.

The noun SWAR and verb SWARL, I feel, should be included in this section rather than placed in Section 2ai BLOW, which contains a small list of 'snare' words. Now I know that I am in danger here from critics of phonaesthetic theories of being accused of arranging my material to suit my arguments; but whereas SWEEPER, SWEEK, SWICKLE, and SWIKE seemed to work by a *sudden* pulling away of a rod or stick according to the relevant definitions, here we seem to have a different action of ensnaring, or snarling (up). In these sorts of snares the beasts simply become wrapped round with some sort of device and this does not always happen with a sudden or swift impetus but rather through the creatures' own movements and struggles. It would seem justified therefore to include these two words in this present section as lacking the /ɪ/ SWIFTNESS phonaestheme and containing no plosive (IMPINGEMENT) finally. SWARL v., which the editor suggests should be compared with the rhyming SNARL, has the following definitions, which reinforces my former point.

SNARL	v.11	'To catch in a snare or noose, to entangle or secure with a cord, rope, etc.; to strangle.'	1398-1648 + 1829 + 1849-- *dial. gloss.*
"	v.12	'To tangle; to twist together confusedly; to make a tangle of.'	c1440--
"	v.13	'To become twisted or entangled; to get into, or	

form, tangles or knots.' 1600--

The noun SWISSING is of interest as it is of unascertained origin. Having personally observed the process of calendering in a laundry, I decided to include this word in the present section as the action involves flat pieces of cloth such as sheets being passed through hot rollers turning in alternate directions. The cloth 'wraps round' these rollers as it proceeds through the calender and is squeezed as in a mangle and thus pressed flat. The process is a slow one and so here the /ɪ / phoneme could not be said to express SWIFT. I would suggest, rather, that here /ɪ / expresses thinness, that is the process of swissing or making thin and flat. Cf. thin, slim, trim, flimsy, skinny etc. Having always assumed that the swiss-roll originated in Switzerland, I am now wondering if this name in fact refers to the very similar process involved in making a flat sponge and, while it is warm, rolling or wrapping it round.

2civ) Covering, Surface Area

SWAD sb.1 *dial.* (eastern) also SWOD. 'Local variant of SWARD.' c1460-1895 *gloss.*

SWAFF1 'Variant of SWATH.'

SWARD sb.1 'The skin of the body *esp.* (now *dial.*) the rind of pork or bacon.' c725-1829

" sb.2 'Usually with defining phr. *of the earth* etc.:

		The surface or upper layer of ground usually covered with herbage.'	c1440-1626
"	sb.2b	'Qualified by green, grassy, grass, of grass etc.: The surface of soil covered with grass or other herbage.'	1513--
"	v.11	'To form a sward; to become covered with turf.'	1610-a1735
"	v.2	'To cover with a sward; chiefly pass. to be covered with grass or herbage.'	1610-a1904
SWARF	sb.3	'Variant of SWARTH sb.1'	1599-1664
SWARTH	sb.11	'Skin, rind; *fig.* the surface outside.'	c725-1807 + 1869 *Lonsdale Gloss.* + 1878 *Cumbld. Gloss.*
"	sb.2	'Green turf, grass land, greensward.'	?a1400-1798
SWATCH	sb.11	[Origin unknown] 'In Yorkshire a tally affixed to a piece of cloth before it is put with others into the dye-kettle.'	1691-a1800
SWATCH	sb.12	'A sample piece of cloth.'	1647-1874
"	sb.2	'A row (of corn or grass) cut.'	1573 + 1901 *dial. Lanc.*
SWATH	sb.1	'Track or trace.'	*Beow.* - c1250
"	sb.2	'The space covered by a sweep of the mower's scythe; the width of grass or corn so cut.'	c1475-1879
"	sb.2b	'As a measure of grassland: a longitudinal	

		division of a field? orig. reckoned by the breadth of one sweep of the scythe *local.*	c1325-1839
SWATH	sb.2c	'The extent of sweep of a scythe.'	1577
"	sb.2d	'A stroke of the scythe in reaping.'	a1643 + 1874
"	sb.3	'A row or line of grass, corn or other crop, as it falls or lies when mown or reaped.'	c1325-1883
"	sb.3b	*transf.* 'Applied to growing grass or corn ready for mowing or reaping.'	1577-1868
"	sb.4	'A broad track, belt, strip, or longitudinal extent of something.'	?1605-1909
"	sb.4b	'Something compared to grass or corn falling before the scythe or sickle; *esp.* used of troops 'mown down' in battle.'	1852-1895
SWATH	sb.2	SWATHE. 'Local variant of SWARTH sb.[1] (cf. SWAD. sb.[1])	1776 + 1826 + 1873 *Swaledale Gloss.* + 1877 *Linc. Gloss*

As both the skin of a body and the grassy surface of the earth are in a sense 'wrapped round' their objects, it seemed sensible to classify these words as a subsection of SWATHE. The notion of a specific surface area pervades this group whether it be a bolt of cloth, a track, or a longitudinal strip of a field. The concept of size or area, as one would expect, is

structured by the /a/ /ɒ/ LARGE SLOW phonaestheme as opposed to the smaller /ɪ / SWIFT phonaestheme. Many words in this group are related and may be traced etymologically to the Teutonic roots SWARD- SWARTH-, 'of uncertain meaning' according to OED. The exception is SWATCH of 'origin unknown' and both the meanings 'a sample piece of cloth' and 'a row (of corn or grass) cut' involve a surface area that has been cut off or cut down, hence the affricate ending /ʧ/ as impingement is necessarily involved here.

2d) Oscillate

2di) Sway, Swing To and Fro or Back and Forth

SWACK a.	'Supple, lithe and nimble; smart.'	1768-1894
SWACKEN v.	'To become supple'	a1820
SWAG sb.4	'A pendulum'	1686
SWAG v.1c	'To sway'	1862 + 1887
SWALE sb.1	[Of obscure origin. If the orig. meaning was a pliant 'swaying' piece of wood the two types *swæll, swall*, may represent an OE. * *swæg(e)l*, * *swægol* f. *swæg*- cogn. with Scand. *svag*- SEE SWAG v...]	
	'Timber in laths, boards or planks.'	1325-1841 + 1903 *dial.*
SWALE v.2	'To move or sway up and down or from side to side.'	1820-1863

SWALING vbl.sb.	'Action of swaying from side to side.'	1822
SWALING ppl.a.	'Swaying up and down or from side to side.'	1824-1895
SWALINGLY adv.	'In a manner swaying from side to side.'	1822
SWANG v.	'To sway or swing to and fro.'	13..-1340/70
SWANK a.	*Sc.* 'Agile, active, nimble.'	1786-1912
SWARM v.2 1	[Of unascertained origin. Perh. orig. a sailor's word borrowed from the Continent, but no trace of the meaning has been discovered for phonetically corresponding words. Cf. the synonymous SWARVE v.2] 'To climb *up* a pole, tree or the like, by clasping it with the arms and legs alternately.'	15..--
" v.2 1b	'To climb a steep ascent or the like by clinging the hands and knees, or in some way compared to this.'	1681--
SWARVE v.2	[of doubtful origin; see the synonymous SWARM v.2 North dialects have *swarble* beside *swarmle* in the same sense.]	15..-1844
SWAY sb.9	'Action of moving backward and forward, or from side to side.'	1846--
SWAY V.II 2	'To move or swing first to one side and then to the other as a flexible or pivoted object.'	c1500--
" 3	'To cause to move backward and forward or	

	from side to side.'	1555--
" 13	'To swing (a weapon or implement about); *dial.* to swing something to and fro, or from one place to another.'	1590-1894
SWAYING vbl.sb.	'Act of swaying to and fro.'	1849--
SWAYING ppl.a.5	'Moving to and fro.'	1847--
SWIG v.33	'*Naut.* To pull at the bight of a rope which is fast at one end to a fixed object and at the other to a moveable one; to pull (a sail etc.) *Up* in this manner.'	1794-1882
SWIG v.32	'To pull about.'	1684 + 1697
SWIG v.4	'To swag about, waver; to move with a swaying motion.'	1833 + 1896
SWIGGLE v.1	[app. freq. of swig v.3] 'To wriggle? U.S..' cf. SQUIGGLE v.	1837 + 1840
SWING sb.8	'The act of swinging or oscillating as a suspended body, or turning (to and fro or in either direction) upon a fixed centre axis; an oscillating or swaying movement.'	1677--
ON THE SWING	'Swinging from side to side, oscillating.'	1854-1890
SWING sb.11	'A contrivance used for recreation consisting of a seat which is suspended from above.'	1687--

"	sb.12	'A pendulum.'	1696
"	vb.6	'To move freely backwards and forwards, as a body suspended from a support above.'	1545--
"	vb.6b	'Of a person : to move backwards and forwards through the air upon a suspended rope or a swing as a sport.'	1545--
"	v.7	'To cause to oscillate, as a body suspended from a support above; to move or sway (something) to and fro in this or a similar manner.'	1560--
"	v.7b	'To cause (a person) to oscillate as in a swing; To give (one) a ride in a swing.'	1615-1838
"	v.10	'To oscillate (without suspension); to move to and fro or from side to side.'	1607--
SWING attrib.		Swing-boat, swing-door, swing-tap etc.	1791--
SWINGING vbl.sb.3		'Movement to and fro, oscillation, swaying.'	1669--
SWINGING ppl.a.		'Moving to and fro as or like a suspended body; oscillating; swaying.'	a1560--
SWINGLING vbl.sb.		'Action of swinging or flourishing about.'	c1450

HALLIWELL. DIALECT.

SWAIB v.	'To swing backward and forward like a pendulum.'	*Somerset*
SWAG v.	'To swing about.'	*Suffolk*

SWAGLE v. " "

SWAVE v. 'To pass backward and forward.' *Cumb.*

SWAISE v. 'To swing the arms in walking.'

SWANKUM v. 'To walk to and fro in an idle and careless manner.' *Somerset*

SWEIGH v. 'To swing.'

SWARM v. 'To climb the trunk of a tree in which there are no side branches for one to rest the hands.'

SWARBLE v. 'To climb the trunk of a tree in which there are no side branches for one to rest the hands and feet on.'

PUMP-HANDLE

SWAFE	sb.3	1688 + 1726
SWAPE	sb.	1492/3-1793
SWEEP	sb.	1660-1896

HALLIWELL. DIALECT

SWAKE	sb.	'Pump-handle' *East.*
SWAPE	sb.	" " *Norfolk*
SWEEP	sb.	'Pump-handle'

LEVER

SWAY	sb.II	'A lever or crowbar'	1545-1808

JAMIESON. +1823

Suffolk Wds. + 1876 ATKINSON *Cleveland Gloss.*

BELL

SWING	v. 6c	'Of a (suspended) bell; to give forth a sound by swinging.'	1632-1874
"	7c	'Of a bell: to send *forth* a peal of sound.'	1818 + 1852
SWINGLE	sb.3	'The clapper of a bell.'	14..

Most words to express the concept of 'move to and fro' have no plosive endings as oscillation or swinging backward and forward does not imply impingement. However, where the action is a direct pumping movement, as in the section PUMP-HANDLE, the final plosive is present to express the impingement of the hand on the pump and the limited 'sweep' of the pump-handle. Interestingly the small section BELL contains non-plosive words and perhaps this is because, unlike the pump-handle, most bells are moved or swung indirectly by ropes and the bell literally swings onto the clapper, therefore the swinging motion is foregrounded here as with a swinging blow (see Section 2ai BLOW) rather than the impingement on the clapper. The word SWINGLE for a bell clapper does not survive past the 15thC and this is probably because in this case the percussion element was considered important. It is interesting just for a moment to examine the senses of the noun clapper, which of course contains both an initial and final voiceless plosive.

CLAPPER 1 'The contrivance in a mill for striking or shaking the

	hopper so as to make the grain move down to the millstones; The CLACK OR CLAP of a mill.'	1340-1693
2	'The lid of a clap-dish, or a rattle carried for the same purpose by beggars or lepers.'	c1320-1859
sb.3	'The tongue of a bell, which strikes it on the inside and causes it to sound.'	1379--
sb.4 FIG.	'A talkative person's tongue.'	1583-1828
sb.5	'The name of various contrivances for making a continuous or repeated clapping noise. *spec.* a rattle used to summon people to church on the last three days of Holy Week.' (= CLAP sb.1 9d)	1566 + 1869
b.	*Sc.* 'A rattle used by a public crier'	1660
c.	'A contrivance for scaring away birds.'	1660 + 1847
sb.6	'A door-knocker.'	1617 + 1693
sb.7	'The clack-valve of a pump.'	1769
sb.118	'One who claps or applauds; a claquer.'	1824 + 1849

Here I think the words 'speak for themselves', by phonaesthetically imitating their function, and this obviously applies also to the tongue of a bell. It is perhaps not so noticeable that the alternative noun SWINGLE has only one example dated 14.. yet this same word survived in English dialects until the late 19thC meaning the swingle of a flail. Again this is due to phonaesthetic pressure where the swinging through the air is emphasised more

than the final impingement.

The /ɪ/ /i/ SWIFTNESS phonaestheme does not predominate in this section as oscillation need not necessarily be speedy. However I would point out that the main words structuring this concept, SWALE, SWAY, SWING, do contain within them the respective inherent ideas of a slower movement SWAY and a more forceful movement SWING, which fits phonaesthetically with the use of /a/ or /ɪ / respectively. This argument also applies to the use of SWAY sb. 'a lever or crowbar', where the movement is necessarily slow and laboured, and to the verbs SWARM, SWARVE which express the laboured 'swaying' movement of climbing a pole or branchless tree.

2dii) Sway, & Lurch; Hang Down

SWAB	v.1	'To sway about' *dial.*	14.. [See SWABBLE] a1854 + 1854 *Northampt. Gloss.* 1881 *Leic. Gloss* + 1887 *S.Chesh. Gloss.*
SWABBLE	v.	'To sway about.'	14.. *Promp. Parv.* + 1848 *Whitby Gloss.*
SWAC	a.	'Weak, feeble.'	c1250 (2)
SWAG	sb.3	'A swaying or lurching movement.'	1660-1903
SWAG	sb.6	'A wreath or festoon of flowers, foliage or fruit	

	fastened up at both ends and hanging down in the middle, used as an ornament; also of a natural festoon.'	1794-1906
SWAG v.1	'To move unsteadily or heavily from side to side or up and down; to sway without control.'	
a)	'of a pendulous part of the body, or of the whole person'	1530-1859
b)	'of a structure or something erected or set in position, a boat or the like.'	1611-1867
c)	'To vacillate.'	1608 + 1649
" v.2	'To sink down; to hang loosely or heavily; to sag.' Also with *down.*	1621-1883
" v.3	'To cause to sway uncertainly, to rock about; also to cause to sink or sag.'	c1530-1802
SWAG-BELLY) " PAUNCH)	1) 'A pendulous abdomen.'	1604-1909
	2) 'A person having a pendulous abdomen.'	1611 Cotgrave + 1694-1712 + 1881 *Gloss.*
SWAG-BUTTOCKED a.		a1652
SWAGGING 1. vbl.sb.	'The action of swaying or rocking to or fro; motion up and down or backwards and forwards.'	[?a1412 LYDG.] 1566-1853
" 2.	'Sagging down.'	1624-1800

SWAGGING	ppl.a.	'Swaying heavily to and fro; pendulous with weight; hanging loosely.'	1593-1852
"	b.	'of a vehicle: swaying, lurching, lumbering.'	1754-1827
SWAGGY	a.	'Pendulous.'	1646
SWAGGER	v.2	'To sway, lurch. *Sc.* to stagger.'	1724-1845
SWAMP	a.	'*Sc. & North dial.* Of a body that may be or is normally distended: That has sunk and become flat; thin from emptiness, as the breasts, belly etc.'	c1375-1887
SWAVER	v.	'*North dial.* To stagger, totter.'	?a1400-1874
SWAY	v.4	'To bend or move to one side or downwards as by excess of weight or pressure.'	1577-1881
SWAY	v.5	'To cause to incline or hang down on one side, as from excess of weight.'	1590--
"	v.5b	'To strain (the back of a horse)'	1611 *Cotgr.* +1639
SWAYED	ppl.a.	'Of a horse: having a depression of the spinal column caused by strain. Also sway-backed.'	1577-1852
SWING	v.8	'To be suspended from a support above (without necessarily implying oscillation.)'	
SWING	8a	*spec.* 'To be hanged; to suffer death by hanging. *colloq.* or *slang.*'	1542--
"	8b	'To be suspended, to hang.'	1641--
"	v.9	'To hang, suspend.'	1528--

SWITHER v.1 *Sc. & dial.* 'To be or become uncertain; To falter, to be perplexed or undecided; to hesitate.' 1501--

SWITHERING vbl.sb. 'State of uncertainty faltering.' a1585--

" ppl.a. 'Faltering' 1917--

SWOG [A mixture of SWAY or SWING and JOG] 'To make one's way heavily.' 1637

HALLIWELL. DIALECT.

SWAG 1 'To hang loose & heavy: to sag.' *Warw.*

" 2 'To swing about' *Suffolk*

HENCE

SWAG-BELLY 'A loose heavy belly.'

SWAGLE 'To swing about.'

SWALLOP 'A heavy lounging walk.' *Norf.*

SWANK 'To abate, to shrink, to lessen.'

"When a great swelling abates, and the skin hangs loose, particularly that of the belly, it is said to swank." MS *Devon Gl.*

SWANK 'To give way or sink'

SWEYE 'To fall, descend, particularly the belly.'

The notion of uncontrolled lurching movement from side to side is often accompanied by the idea of sagging or hanging down, hence the conflation of these two concepts in this group. The swaying, hanging motion is often caused by excess weight, thus the 'swayed' back of an overloaded horse, the pendulous and swaying SWAG-BELLY and equally hanging and swaying empty 'swamp' breasts.

In the case of SWAGGER v.2 the cause may be intoxication.

1724 RAMSAY *Vision* XIX

"Staggirrand, and swaggirrand, they stoyter hame to sleip."

1825-80 JAMIESON *To swagger* 'To stagger, to feel as if intoxicated, *Moray.*'

The adjective SWAMP is of interest and the OED editor gives the following etymology. 'Perhaps related to SWAMP sb., the notion of 'depression, subsidence.' being the connecting link; there is a remarkable parallel in dial. swank sb = depression in the ground, deep hollow, bog, and *swank* adj. thin in the belly.'

This *dialectal* parallel between swank 'a bog' and swank a. 'thin in the belly' will be discussed more fully in Section 8 DRAIN DOWN. The non-dialectal sense of SWANK a. in the OED is 'agile, active, nimble' and although this adjective may entail slimness or thinness, it certainly does not equate with the sagging empty flesh that is exemplified in the following quotations:

c1375 *Sc. Leg. Saints* xxvii (*Machor*) 1597

"Sume [men] throu ydropesy sa gret Swolne þeit þai ma ete no mete, Are mad swampe þar."

1615 CROOKE. *Body of Man* 254

"If in a woman with childe the breasts do suddenly fall swampe as we say, then will she abort or misscarry."

a1708 T. WARD. *Eng. Ref.* II (1710) 105

"A useful Sursingle it was ... whiche as his Paunch was Full or Swamp, He'd wider make, or straite cramp."

The adjective SWANK. 'Agile, active, nimble, in fact equates much more closely with SWIPPER a. 'Quick, nimble, active' (see also Section 2b IMPETUS.)

1901 'IAN MACLAREN' Yug. Barbarians IV (ed. 3) 68

"Yer'e to tak' thirty swank fellows that can run."

1912 *Blackw. Mag.* Apr. 487/2

"To ride among the swank, well-fed lads in the Bewcastle Chase."

1867 WAUGH. *Old Cronies* viii

"They were a lot o' the swipper'st, stark'est lads in Christendom, wur Th' Lancashire Volunteers."

There are elements here that point towards the slimness of physical fitness and youth, hence the inclusion of these adjectives in Section 2b IMPETUS denoting SWIFT

MOVEMENT. One could argue that both SWANK and SWIPPER should also appear in Section 2di SWAY, SWING TO AND FRO as there are ideas of pliant agility present here also. This presents the perennial problem of overlap in classification, for it would seem that SWAMP a. is using the SW- SWAY phonaestheme to denote an involuntary and uncontrolled movement, whereas SWANK, SWIPPER a. express swift, nimble, agile and above all controlled movement, whether it involves running at speed (SWIFT MOVEMENT/IMPETUS) or agile bending (SWING TO & FRO). SWANK a. would also seem to overlap with SWANKY, SWANKIE a. 'strong and active, stout, strapping.' (See Section 2diii SWAGGER).

Not surprisingly, the /ɪ / /i/ SWIFT phonaestheme is absent in this group, and even the SWING words denote hanging without oscillation.

2diii) Swagger

		'A loutish or clownish fellow.'	c1570-1673
SWAG	sb.	'A big blustering fellow.'	1588-1764
SWAG	a.	'? Big and blustering.'	c1620
SWAGGER	v.	'To behave with an air of superiority, in a blustering, insolent, or defiant manner; now *esp.* to walk or carry oneself as if among inferiors, with an obtrusively superior or insolent air.	1590--
SWAGGER	sb.	'The action of swaggering.'	1725--

SWAGGER a.	*colloq. or slang.* 'Showily or ostentatiously equipped etc; smart or fashionable in style, manner, appearance or behaviour.' 'swell.'	1879--
SWAGGERING ppl.a.	'That swaggers.'	1596--
SWAGGERINGLY av.	'In a swaggering manner.'	1611--
SWANK sb.2	*slang.* 'Ostentatious or pretentious behaviour or talk; swagger, pretence.'	1854--
" v.	*slang.* 'To behave ostentatiously, to swagger.'	1809--
SWANKY a.	*slang.* 'Swaggering, 'swagger' pretentiously grand.'	1842--
SWANKER sb.2	'One who swanks'	a1846--
SWASH sb.117	'A swaggerer; a swashbuckler, an ostentatious person.'	1549-1693 + 1824 +1866 *gloss.*
" sb.8	'Swagger; swashbuckling'	1593-1605 + 1822-1866 *gloss.*
SWASH v.3	'To make a noise of swords clashing or of a sword beating on a shield; to bluster with or as with weapons; to lash *out*; hence to swagger.'	1556-1629 + a1825-1893
CUT A SWATH v.	(U.S. Slang.) 'To swagger, 'cut a dash.'	1848-1855

SWELL sb.8b.	'Proud or arrogant or pompous or pretentious air or behaviour.'	1724-1847
" sb.9	*colloq. orig. slang.* 'A fashionably or stylishly dressed person; hence, a person of good social position, a highly distinguished person.'	1804--
SWELL v.9	'To show proud or angry feelings in one's action or speech; to behave proudly, arrogantly, or overbearingly; to be 'puffed up'; to look or talk big. (partly merged in sense 10)'	a1250-1706
SWELL v.10	'To behave pompously or pretentiously, swagger; to play the 'swell.'	1795-1888
CUT A SWELL	'To 'cut a dash', swagger'	1800
SWIGGLE v.	[app. freq. of SWIG v.3 of SQUIGGLE v.] 'to wriggle? U.S.'	

1837 HALIBURTON. *Clockm.* Ser. I xxii 23c
"When he was in full rig a swigglin away at the top of his gait."

1840 *Ibid.* Ser. III xi (1848) 86
"With that he swiggled his way thro' the crowd to the counter."

SWINGE-BUCKLER	sb.	'Swashbuckler'	1579-1597
SWINGE-BREECH	sb.	*nonce wd.* [? f. *swinge*, SWING v.1 + BREECH sb.4] 'One who struts or flaunts about.'	1581
SWISH-SWASH	sb.2	'A violent, swaggering person.'	1582 + 1593

HALLIWELL, DIALECT.

SWAG v.	'To swing about.'	*Suffolk*
SWANKY a.	'Swaggering, strutting.'	*Wilts.*
SWANKY sb.	'A strong strapping fellow'	*North.*
SWANKUM v.	'To walk to and fro in an idle and careless manner.'	*Somerset*
SWASH sb.	'A roaring-blade : a swaggerer'	
SWASH v.	'To fence, to swash with swords, to swagger'	
SWAY/SWAISE v.	'To swing along, swing the arms in walking.'	
SWELL sb.	'A fop.'	
SWOBBLE v.	'To swagger in a low manner.'	

The central verb SWAGGER has the following definition: 'Now *esp.* to walk or carry oneself as if among inferiors, with an obtrusively superior or insolent air.'

The mannerism referred to here is that of a jaunty 'cock-sure' swaying movement

when walking, and therefore the initial SW- here expresses the SWAY TO & FRO phonaestheme. This fits in with the OED etymology, 'app. of SWAG v. + -ER.' I would argue that not only this central verb but all the words in this group (excluding the earlier forms which employ the BLOW phonaestheme) utilise this particular phonaestheme. The SWAY/SWING element reflects a controlled self-conscious movement and therefore contrasts with the lurch type swaying of the previous Section 2dii. The swaying motion is more obvious in SWINGE-BUCKLER, SWINGE-BREECH, but perhaps less obvious in SWANK. Again the etymology of SWANK gives the clue here in the OED's following note.

'The etymological meaning is uncertain, but perh. the orig. notion is that of swinging the body, and the word is ultimately related to OHG., MHG., *Swanc* swinging motion, MHG. *Swanken* (G. *schwanken*) to sway, totter, etc.'

This 'braggadocio' type swaying is also present implicitly in SWAG sb. 'A big blustering fellow' and SWAG a '? Big and blustering.' It is interesting that the OED editor queries the latter definition, which has a single quotation.

c1620 *Trag. Barnavelt* II. vii in Buller *O.P.* (1883) II. 242
"Hansom swag fellowes And fitt for fowle play."

There is a whole group of SW- words which carries the definition of large, fit, strapping rather than swaggering or swanking, and one can imagine scenarios where such young strapping 'blades' would in fact swagger.

SWAD sb.12	'A squat, fat person.'	1606-1706
SWAD sb.21	'A loutish or clownish fellow'	c1570-1673
SWAD sb.5	*dial.* 'A soldier'	1708-1867
SWADDY sb.	*slang.* 'A soldier'	1812 --
SWAG sb.2	'A big blustering fellow'	1588-1764
SWAG a.	'Big and blustering.'	c1620
SWANK a.	'Agile, active, nimble.' [strapping]	1786+1901+1912
SWANKER sb.1	*dial.* = SWANKY sb.1	
	1811 WILLAN in *Archaeologia* XVII 160	
	(W. Riding Words.) *Swanker* or *Swankie*, S.	
	'A strapping young man'	
SWANKING sb.	'A fine strapping fellow.'	1500/20
" a.	'Strong and active, stout, strapping.'	a1704-1877
SWANKY, SWANKIE sb.	'A smart, active, strapping young fellow.'	1508-1820
SWANKY, SWANKIE a.	= SWANK a, SWANKING a.	1838 + 1898

1898 N. MUNRO *John Splendid* xix 188

"Airlie's troopers, swanky blaspheming persons."

The above quotation would seem to equate well with SWAG a. 'Big and blustering' and the dialect senses in Halliwell such as SWANKY sb. & a. and SWANKUM v. which have definite

connotations of careless swaggering.

There seem to be two types of swaggerers, big loutish bully-boys and 'puffed-up' pretentious pompous people. Either way the LARGE or SWELL phonaestheme is present (see FIG.1).

Thus in this group of words two discrete phonaesthemes are working concurrently in the same word. The conflation of these two phonaesthemes in this group makes it very 'attractive' linguistically and this attraction could explain the re-emergence of many SWASH words in the 19th C. to express a swaggering gait i.e. utilising the SW- SWAY phonaestheme rather than the earlier SWASHBUCKLING or martial SW- BLOW phonaestheme (see Section 2ai BLOW). It should be mentioned here that the earlier SWASH words also expressed violent impingement through the final -ASH /as/ phonaestheme. Compare CRASH, CLASH, BASH, DASH, SLASH etc.

The following quotations illustrate this point:

SWASH sb.8 'Swagger; swashbuckling.'

1593 G. HARVEY *Pierce's Super.* *** j,
"If nothing can the booted Souldiour tame ... But Swash will still his trompery aduaunce."

1854 MISS BAKER *Northampt. Gloss.*, S.V.

"What a swash he cuts!"

1866 GREGOR *Banffsh. Gloss., Swash...* (3)

"The act of walking with a haughty, silly air."

SWASH v.3 'To make a noise as of swords clashing or of a sword bearing on a shield; to fence with swords; to bluster with or as with weapons; to lash *out*; hence, to swagger.'

1565 COOPER *Thesaurus* s.v.

"*Concrepo, Concrepare gladiis ad scuta,* to swashe, or make a noyse with swoordes agaynst tergattes."

1593 *Bacchus Bountie* in *Harl. Misc.* (Malh.) II 265.

"I giue them right to sweare it out with wordes,
I giue them might to swash it out with swordes."

a1825 FORBY *Voc. E. Anglia,*

Swash, to affect valour: to vapour or swagger."

The phrases 'to cut a swash' 'cut a swath' 'cut a swell' refer to the room taken up by the SWAYING movement, and to the 'puffed-up' braggadocio-type attitude. In this respect note might be taken of the fact that swath also refers to an extended area. (See Section 2civ SURFACE AREA.)

It is the context in which SWAGGER words are used that enables the conflation of

different SW- phonaesthemes. This is a context where large, well-built men swash out with swords, or later puff up into a threatening stance; or perhaps fit, strapping young fellows may sway or swing along in a jaunty fashion; and finally pompous, pretentious persons may puff themselves up with affected pride and strut along swaying from side to side. All these cases correlate with uses of the SW- SWAY & LARGE/SWELL phonaestheme.

2div) Sway, Swerve, Bend: Change Direction

SWAG	v.	'To sway' [to one side.]	1705
SWAGE	sb.2	'A tool for bending cold metal to the required shape'	1688 + 1812-1883
SWAGE	v.3	'To shape or bend by means of a swage.'	1813-1904
SWARM	sb.1	'A body of bees which leave the hive and fly off together'	c725--
SWARM	v.1	'Of bees: to gather in a compact cluster and leave the hive in a body to found a new colony.'	c1386--
SWAY	sb.2c	'A turn or veer' *Sc.*	1818 + 1875
"	sb.12	'A small pliable twig or rod; a switch *dial.*'	1630-1847
"	v.4	'To bend or move to one side or downwards, to incline, lean. Swerve.'	1577--
"	v.5	'To cause to swerve'	1678--
SWERMER SWERMERIAN	sb.	[A favourite word of Luther's esp. for the	

		Anabaptists f. *schwermen, schwarmen* to swarm, rove, riot, rave. (See SWARM sb.)]	
		'A sectarian fanatic'	1585/7 (2)
SWERVE	sb.	'An act of turning aside, or deviating from a course.'	1741--
"	v.2	'To turn aside, deviate in movement from the straight or direct course.'	1390--
"	v.7	'To cause to turn aside or deviate.'	1390 --
"	v.7b	'Cricket & Baseball. To cause a ball to deflect by imparting a spinning motion to it.'	1906--
SWISH	v.3	'To jump a high hedge brushing through the twigs at the top and making them bend.' Also to *swish a rasper dial.*	1825 + 1864
SWITCH	sb.2	'A thin flexible shoot cut from a tree.'	1610--
"	sb.3	'A mechanical device for altering the direction of something.'	1797--
"	sb.3b	'Railways & Electrical: telegraph, telephone, signalling etc.	1866--
"	v.3b	'To bend as a switch or flexible twig.'	1854
"	v.6	'To turn (a railway train, car etc.) on to another line by means of a switch.'	1875--
"	v.7	'To turn off, divert.'	1860
"	v.8	'Electrical: To direct current by means of	

a switch.' 1881--

The words SWAG, SWARM, SWAY & SWERVE express the action of turning aside or veering, and apart from the specialist verb SWERVE 7b referring to Cricket and Baseball, they involve no impingement, hence the absence of final plosives. Swish (a rasper) does involve a slight impingement but not enough to warrant even an affricate ending. SWITCH with final affricate /tʃ/ does express manual manipulation, whether the switch be mechanical, as on the (older) railways, or electrical, in flicking on or off an electric light switch. The latter type of SWITCH may be very swiftly effected, hence the presence of the /ɪ/ SWIFTNESS phonaestheme, whereas the /a/ /ɜ / of SWAG, SWAY, SWERVE is suggestive of a *slower* change of direction.

2e) Sound of Swift Movement

SWISH sb.B1 'A hissing sound like that produced by a switch or a similar slender object moved rapidly through the air.' 1820--

SWISH int. or adv. [Imitative.] 'Expressive of the sound made by the kind of movement defined in sb.B1. With a swish. Also reduplicated swish swish.' 1837--

" v. 'To move with a swish, to make the sound expressed by 'swish'.' 1756--

" v.2 'To cause to move with a swish; *esp.* to whisk the tail about.' 1799--

"	v.5	'To brush with a swishing sound.'	1889--
SWISHING	vbl.sb.	'The action of moving with a swishing sound; a swishing movement or sound.'	1860--
SWISH-SWASH	adv.	'Expressing alternation or repetition of a swishing movement.'	1865 + 1913
SWISHY	a.	'Characterized by swishing.'	1828--
SWOOF	sb.	'The act of whizzing'	1825 *JAM.* + 1834
SWOOF, SWUFF	v.	'*Sc.* Variant of SOUGH v.1 SOWFF.'	
SOUGH	v.11	'To make a rushing, rustling or murmuring sound.'	a1835 + 1835
"	v.12	'To draw the breath heavily or noisily; to sigh deeply.'	1595/6 + 1822
SWOOSH	v.	[Imitative] 'To make a noise expressed by the syllable 'swoosh'.'	1867--
SWOOSH	sb.	'Such a noise, or movement accompanied by such a noise.'	1916--

As one would expect, this group of words contains no plosives, representing as it does the relatively unimpeded movement of an object through the air, represented by final fricatives /s/ /f/. Where impingement needs to be indicated, extra information must be added e.g. 'thump' with its typical final voiceless plosive to express the heavy landing of the object in the trench is added in the following quotation:

1916 BOYD CABLE *Action Front* 252

"The next instant a dark object fell with a swoosh and a thump in the bottom of the trench."

The word SWISH with its many derivatives is the main term structuring the concept of the SOUND of an object swiftly passing through the air and is thus felt to be 'imitative' by the OED editor. Such imitative effect may be analysed as the MOVEMENT phonaestheme followed by the / ɪ / SWIFT phonaestheme and ending with a final fricative /*s*/ indicating no final impingement. With SWISH (SWOOSH) may be compared another pair of 'imitative' words:

WHISH	sb.	[Imitative] 'A soft sibilant sound, as that of something moving rapidly through the air or over the surface of water.'	1808--
WHISH	v.2	'To make a soft sibilant sound of this kind, as a body rushing through air or water, or the wind among the trees etc.'	1540 + 1692 + 1839--
WHOOSH	v.	[Imitative; The vowel expressing a duller sound than that of WHISH.] 'To utter or emit a dull soft sibilant sound, like that of something rushing through the air.'	1856--
"	sb.	'A sound of this nature (also reduplicated.)	1906--

Again we see the /ʍ/ labial-velar fricative phoneme forming rhyming doublets with initial SW- (cf. SWACK/WHACK, SWAP/WHOP Section 2ai BLOW). The term WHOOSH v. is described as 'expressing a duller sound than WHISH.' This 'duller' sound can only be attributed to the different vowel sounds and I would suggest that the senses of WHOOSH denoting the upward flight of rockets, missiles etc. (1906 + 1915), compared with the 'wishynge of the winde' 1540 + 1565; 'wishing of ladies' trains' 1856; is expressing the force of impetus and the sense of energy rather than relative DULLNESS. There is also a whole group of words WHISH, WHISHT connected with the notion of silencing and hushing hence perhaps the relative perceptions of the editor SOFT/DULL. Both SWISH/SWOOSH and WHISH/WHOOSH have senses that evoke speed, however, and in the case of SW- words I would argue that the SWIFTNESS phonaestheme is definitely present. e.g. SWISH:

1820	CLARE *Rural Life* (ed.3) 60
	"I'd just streak'd down, and with a swish whang'd off
	my hat soak'd like a fish"
1886	J.R. REES *Divers Bookworm III.* 95
	"The swish of the angler's rod."
1887	KNOX LITTLE *Broken View* vi, 86
	"I drew the curtains away with a good swish behind the
	dressing-table."

SWOOF, SWUFF, a variant of SOUGH, is interesting, coming in as it does in the 19th C. The verb SOUGH derives from OE. *swōgan* 'to move with a rushing sound'. In Old English

the SW- would of course have been sounded and thus would have worked as the SW- MOVEMENT phonaestheme. This initial sound was eventually lost and, becoming SOUGH, was reintroduced to express the movement of the wind or the expulsion of air from the lungs during heavy sleep, both senses involving the movement of air. Perhaps due to phonaesthetic attraction to the SWISH group of words, SWOOF, SWUFF appears once again in the 19thC, thus displaying the original SW- initial MOVEMENT phonaestheme of its OE. root.

The word SWISH, introduced at the end of the seventeenth century, quickly ramified to express the sound of cane, whip, or sword; that of a swish-broom, a swish-tail, or a scythe; or of course the SWISH of a body moving through water or of the movement of the water itself, which will be examined in the next half of this analysis.

Dwight Bolinger, an apologist for the correlation between sense and sound, made the following statement which I hope that this first half chapter has exemplified:

"If words become parts of things to our minds, as they must if language is to do its job efficiently (in spite of our trying, in philosophical moments, to break the bondage), at least a partial association of sound and sense can hardly be avoided. When other aspects of things hit our eyes we do not hesitate to infer kinship in the things if we detect a similarity in the aspects, and it is only natural for us to do the same with words."

(Bolinger & Sears 1981: 131)

The connection in the mind of SW- with movement, the phonemes /ɪ/ /i/ with

SWIFTNESS, the phonemes /ɒ/ /eɪ/ with a more ponderous movement, and a final plosive sound with impingement, will now be examined in relation to movement in or of WATER, and it will be seen that all these mental connections are made in this medium.

3) MOVEMENT IN OR OF WATER.

3a) Splash

3ai) Splash in or of Water or Liquid

SWAB	sb.	'A mop used for cleaning and drying the deck.'	1659-1893
"	sb.1b	'Anything used for mopping up, or being soaked is applied to a surface.'	1787--
"	v.113	'To apply a swab to; to cleanse or wipe with or as with a swab.'	1719--
"	v.4	'To mop *up* (liquid) with or as with a swab.'	1745--
"	v.5	'To souse as with a mop.'	1762
SWABBER	sb.1	'One of a ship's crew whose business it was to swab the decks.'	1592-1864
"	sb.3	'A mop or swab.'	1607-1857
SWABBING	vbl.sb.	'The action of SWAB v.1: cleaning with (or as with) a swab or mop; the use of a swab or swabs.'	1840-1891 *gloss.*

SWABBLE v.b 'To make a noise like that of water moved about.' 1848

SWALPER v. 'To splash or toss about in water.' c1400

[Prob. onomatopoeic origin.]

SWALTER v. 'To wade, splash.' ?a1400 + a1500

SWASHING vbl.sb.3 'Dashing or splashing of water.' 1819-1872

SWASHING ppl.a. 'Of water: dashing and splashing.' 1620+ 1853

SWASHLY adv. 'With a sound of dashing or splashing.' 1582

SWATTER *Sc. & North. dial.* [Echoic] 'To flutter and splash in water like ducks or geese; to splash water about or splash about in water.' 1501-1871

SWATTLE v. *North. dial.* 'To make a splashing or spluttering noise in or with water.' 1671-c1700

SWIGGLE v. 'To shake about (liquid in a vessel, or something in a liquid.) *dial.*'

SWILK *dial.* [Echoic.] 'To splash, or dash about as liquid.' 1674 *N.C. gloss.* + 1853 + 1865 *Lanc. Songs.* + 1867 *Sailors' Wd. Bk.*

SWILL sb.2 'A washing-tub.' 1624+1674 *gloss.*

" v.1 'To wash or rinse out (a vessel or cavity, or now usu. to cause water to flow freely upon a surface, floor etc.) in order to cleanse it. Formerly to wash, drench, bathe, soak.' c725--

" v.1b 'To stir (something) about in a vessel of liquid;

		to shake or stir (liquid) in a vessel by moving the vessel about.'	1580-c1650
"	v.2	'To move or dash about, as liquid shaken in a vessel; to flow or spread over a surface.'	1642-1896
SWILLER	sb.1	'One who swills dishes; a scullion.'	c1475
SWILLING	vbl.sb.	'Washing, etc.'	c1000--
SWITTER	v.	*dial.* [Imitative] = SWATTER 'To flutter and splash in water like ducks or geese.'	?a1800
SWISH	sb.2	[?Native name] 'A native mortar of West Africa.'	1863-1897

1881 *Standard* 12 Nov 5/1

"The 'swish' used in ordinary houses is simply red earth worked up with water until it thus acquires a certain degree of tenacity."

It would seem that the origin of the name SWISH for a mortar made in this way may come from the *action* involved in making the mortar. A splashing, dabbling and slapping is probably involved in the process of 'working up' the mortar.

HALLIWELL, DIALECT.

SWIGGLE v. 'To shake liquor violently. After linen has been washed, it is necessary to move it to and fro in

clean water to get the soap out. To this operation the word is applied. "That's right, *swiggle* em right well." *Moor's Suff. MS.*

Apart from the group SWILL, the words in this section all have final plosives or fricatives which is to be expected as one cannot splash without impinging on the liquid.

The group of SWAB verbs is interesting for they are divided in the OED between BRANCH I 'To sway about' (cf. Section 2dii TO SWAY & LURCH) and BRANCH II 'to swab, mop up, souse etc.' The senses of BRANCH II necessarily involve a 'swaying' or 'to and fro' motion and so I would suggest that the SW- MOVEMENT IN AIR phonaestheme and the SW- MOVEMENT IN WATER phonaestheme have joined in the senses of SWAB v.II. The subsections so combined are SWAY & LURCH (Section 2dii) and SPLASH IN WATER (Section 3ai) and thus this group of words carries a *double* semantic force expressed by initial SW-.

The verb SWABBLE, which apparently derives from SWAB v.II, carries two meanings: a. 'sway about' and b. 'to make a noise like that of water moved about', which would seem to derive from both BRANCH I and BRANCH II of SWAB v.

SWABBLE 14.. *Promp. Parv.* 481/2

'Swablynge or swaggynge (A. swabbying.)'

" 1848 EVANS *Leicester Words*

'Swabble v., to vibrate with a noise, like liquids in a bottle' :

'I heard the water swabble in her chest.'

" 1876 *Whitby Gloss.*,

'*Swabble* to reel about.'

The etymological note added to the verb SWAB clearly indicates that both the notions of 'to and fro motion' and 'splash in liquid.' are concurrently present:

'The root *swab* - denoting backward and forward motion, esp. splashing or dabbling in liquid is repr. in Du. *zwabben* to swab, do dirty work, be tossed about. Norw. *svabbe* to spill water, wade, splash, befoul, W. Fris. *Swabje* to swim (of waterfowl) to roam about.'

The only group of words lacking a final plosive is SWILL. SWILL v.1 and v.2 share the sense of water spreading or flowing over a surface and vlb. refers to stirring something immersed in liquid or alternatively shaking the vessel containing the liquid. I can only argue here that these senses involve a different sort of impingement to those splash words containing a final plosive e.g. SWALPER, SWALTER, SWATTER, SWATTLE, SWILK, while SWIGGLE as a dialect word (see HALLIWELL) expresses a similiar sense to SWILL vlb. The final plosive words suggest a splashing on the surface of the liquid rather than a movement under the liquid and this is attested to by the various 'echoic' 'prob. onomatopoeic' etymologies given for these verbs.

3aii) To Drink Copiously or Greedily

SWAG	sb.11	'A large draught (of liquor)'	1825/80 JAMIESON
SWAP	v.5	'To drink *off* quickly: toss off'	1508-1592
SWATTLE	v1b.	'To tipple or guzzle drink.'	1785-c1826
SWEEP	v.6b	'To drink off, swallow down quickly.'	1706 + 1863
SWIG	sb.11	[Origin unknown] 'Drink, liquor?'	1548 + 1635
"	sb.12	*slang or colloq.* 'An act of 'swigging,' a deep or copious draught of a beverage esp. of intoxicating liquor; a 'pull' '	1621/3--
"	sb.2b	'Drinking,' *to play at swig,* to indulge in drinking?'	1688
SWIG	v.2 tr.+intr.	*slang or colloq.* [app. f. SWIG sb.1] 'To drink (esp. intoxicating liquor) in deep draughts; to drink eagerly or copiously.'	c1654--
SWILL	v.3	'To drink freely, greedily or to excess like hogs devouring 'swill' or 'wash'. '	1561-1853
"	v.3b	'To tipple or booze.'	c1530--
SWINGE	v.2	'To drink *up* or *off* 'toss off'.' *slang.*	a1529-1649
SWINK	sb.3	'Heavy drinking.'	1611 *Colgrave*
"	v.3	'To drink deeply, to tipple.'	c1550-1590
SWIPE	sb.3	'A copious draught.' *dial.*	1866

"	v.1	'To drink hastily or copiously, to drink at one gulp.' *slang or colloq.*	1829-1890
SWIPEY	a.	'Somewhat intoxicated, tipsy.'	1844 + 1865
SWIZZLE	sb.	*slang or colloq.* 'Intoxicating drink'	1813-1899
"	v.	'Drink to excess, swig, tipple.'	1847 *HALLIWELL*-1903
SWITTER-SWATTER	adv.	'Imitative of the sound made by ducks splashing in water.'	1694

1694 *Urquhart's Rabelais* I xxi 78

"The total welfare of our humidity doth not depend upon drinking switter-swatter like Ducks."

SWOOP	v.	'To drink off or swallow down quickly the contents of.'	1648-1654
SWOPE	sb.2	'Obs. or dial. form of SUP sb.'	1617-1807
"	v.2	'Obs. or dial. form of SUP v.1'	1617

HALLIWELL, DIALECT.

SWIG	v.	'To drink, to suck.'	*Var. dial.*
SWIGGLE	v.	'To drink greedily.'	*Suffolk*
SWIPE	v.	'To drink off hastily.'	*Cumb.*

SWATTLE v. 'To drink as ducks do in water.' *North.*

Hence a swattling fellow or one that always swattles, a tippler.'

SWILL-TUB sb. 'A drunkard, a sot.'

SWILL-BOWL sb. " "

SWIZZLE sb. 'Ale and beer mixed.' *I. of Wight*

'Also a verb to drink, or swill.'

POOR, WEAK OR WATERED DOWN LIQUOR.

SWANK sb.1 *dial.* 'Remainder of liquor at the Bottom of a Tankard.'

SWANKY sb.2 *dial.* [Perhaps a use of *swanky* adj. with the connotation 'thin, poor.']

'Small beer or other poor or weak liquor.' 1841-1908

SWATS sb.pl. *Sc.* [repr. OE. *swætan* 'cervisia', beer]

'New or small beer or ale; also see quot. 1888.' 1508-1888

1888 EDMONSTON & SAXBY *Home Naturalist* 209

"Swatts is the water that covers sowens, and is used to thin the sowens, or as a drink."

SWILLING (S) vbl.sb.4 'Poor liquor' a1603

SWILLONS " " 1637

sb.pl. Sc.

SWIPES sb.	*slang or collog.* [?f. SWIPE v. (sense 1)] 'Poor, weak beer; small beer; hence beer in general.'	1796-1895
SWISH SWASH	'An inferior or wishy-washy drink'	1547-1884

HALLIWELL. DIALECT.

SWINNEY	sb.	'Small beer.'	*Newc.*
SWIPES	sb.	'Poor weak beer'	*Var. dial.*

As most of the words in this section denote the action of a forceful greedy act of drinking it is perhaps not surprising that they all end with either a plosive or an affricate sound. The forceful impingement of the hand on the tankard and the mouth on the rim of the vessel may be compared with a blow, and indeed several words do also appear in Section 2ai BLOW e.g. SWAP, SWEEP, SWINGE, SWIPE, SWOOP. In addition, these words carry the sense of drink or 'toss off' in one gulp. (cf. 'at one full swoop, at a blow etc.'). SWILL, as the OED editor suggests, may have associations with hogs devouring 'swill', while SWINK, also meaning 'to labour', perhaps refers to the movement of lifting the arm where the elbow acts as a fulcrum and the arm 'swivels' up and down much as it would in the act of manual labour. (cf. Section 2aii LABOUR, TOIL). Of course there may also be a jovial element present here, some tipplers' main 'labour or toil' being that of lifting their arm. Not surprising either is the large number of SWI- words present, including SWIG, which is of 'Origin unknown.' This is probably a purely phonaesthetic word made up of SW- plus /ɪ/

SWIFTNESS phonaestheme plus plosive -G denoting impingement. An interesting sense of the word SWIG v.32 ?'to pull about' 1684 + 1697 refers to lambs pulling at the dam's teat.

1684 CREECH *Virg. Ecl.* iii

"The Lambkins swigg the Teat, But find no moisture."

1697 DRYDEN *Æneid* ix. 73

"The bleating Lambs Securely Swig the Dug, beneath the Dams."

I would classify this sense as not only 'pulling about' but also sucking hard at, that is, *trying* to drink eagerly and copiously, a sense very similar to that of SWIG v.2.

As the lambs are no doubt also pulling the teats about or pulling them to and fro the SW- SWAY, SWING TO & FRO phonaestheme is probably also present here.

SWATTLE is interesting, being an extension of SWATTLE v. 'to make a splashing or spluttering noise in or with water', as seen in Section 3ai SPLASH.

c1700 KENNETT *MS. Lansd.* 1033

'Swattle, to drink as ducks do water."

The Halliwell reference to a 'swattling fellow' or tippler is an obvious analogical reference to the way that ducks or geese drink by splashing water through their beaks. (cf.

SWITTER-SWATTER adv.)

The words for small or weak beer may be variously explained by reference to different sub-sections of the main MOVEMENT phonaestheme.

The term SWIPES probably refers to the fact that a quantity of such beer may be easily 'tossed off' in one gulp or at 'one swipe', thus employing the SW- BLOW phonaestheme as mentioned earlier. The editor's etymology of SWATS deriving from OE. *swatan* may be questioned. I think it more likely to be an extension of SWATTLE, which no doubt was present in dialect form before the initial date of SWATTLE v. in the OED (1785). Again weak beer may be quickly (and presumably 'splutteringly') demolished by a "swattling fellow." Both SWILLINGS (*Sc.* SWILLONS) and SWISH SWASH may refer to 'watering down,' by analogy with SWILL, WASH or perhaps associative with PIG SWILL.

Thus SWILLINGS and SWISH SWASH all fit into the SPLASH IN LIQUID use of the SW- phonaestheme examined in the previous section (3ai). SWANKY *dial.* is interesting as it probably employs the SW- DRAIN DOWN phonaestheme and so this word will be examined in this section (3ci).

3b) Swift Movement of or in Water

SWASH int.or adv. [Imitative of the sound of splashing or agitated water]

SWASH	sb.12	'A body of water moving forcibly or dashing against something.'	1671-1860
SWAYVE	v.	'To move to and fro; to flow'	13.. + 1377
SWEEP	sb.6	'The movements of a fleet, the turn of a river's course.'	1780--
"	v.6	'To carry or drive along with force; to carry *away* or *off* by driving before it, as a wind, tide, stream, etc.'	1783--
"	v.18	'To move swiftly and evenly with continuous force over or along the surface of;'	1808--
"	v.22	'To move along over a surface or region, usu. rapidly, or with violence or destructive effect, to come with a sudden attack to swoop'	a1547--

a1547 SURREY *Æneas* IV 779

"With ships the seas ar spred, Cutting the fome, by the blew seas they swepe."

SWEEP	v.22b	'Of water: To move with a strong or swift even motion.'	13.. --
SWIFT	sb.116	'A rapid current, a rapid.'	1666 + 1712
SWIM	v.1	'To move along in water by movements of the	

limbs or other natural means of progression.' *Beow.* --

" 3 'To move or float along on the surface of the water, as a ship.' c1000-1817

" 4 'To move as water or other liquid, esp. over a surface; to flow.' c1400-1831

" 6 'To move, or appear to move, as if gliding or floating on water.' 1661-1895

SWING v.3b 'To carry or drive forcibly.' c1400

c1400 *Destr. Troy* 13299
"Ful swift to the swalgh me swinget the flode."

SWIPPING ppl.a. 'Moving quickly' c1420

SWISH sb.B1 'A hissing sound like that produced by a slender object moving swiftly in contact with water; movement accompanied by such sound.' 1862--

1862 TYNDALL *Mountaineer* vi 45
"The swish of many a minor streamlet mingled with the muffled roar of the large one."

1878 STEVENSON *Inland Voyage* 200
"The rhythmical SWISH of boat and paddle in the water."

SWISH sb.1b 'Reduplicated swish, swish or swish-swish.' 1833--

" 2b 'A 'dash' of water upon a surface.' 1851--

" v.1 'To move with a swish; to make the sound expressed by swish.' 1877--

1877 BLACK *Green Past.* XViii 147
"The wheels swished through the pools."

1885 *Chamb. Jrnl.* 15 Aug. 515/2
"The water swishing amongst the pebbles at the far end of the cove."

" V2c 'To move with a swishing movement.' 1904--

1904 A. St. H. GIBBONS *Africa* I.v. 59
"We were again swished downstream at the rate of some ten miles an hour."

SWISH av. & int. [Imitative] 'Expressive of the sound made by the kind of movement defined in sb. B1.' 1899

1899 CROCKETT *Kit Kennedy* 181
"Swish-swish went kit's feet through the dew-drenched grass."

SWOOSH v. [Imitative] 'To make a noise expressed by the syllable 'swoosh'. 1906--

1906 *Daily Chron.* 20 Aug. 4/4
"The sea swooshed along the groynes and revetments."

" sb. 'Such a noise or movement accompanied by such a noise.' 1885--

1885 *Chamb Jrnl.* 12 Sept. 578/2
"Great foam-crested billows ... passing harmlessly under her stern with a swoosh."

The presence of SWASH, SWISH, SWOOSH represents the sort of sound effect that is eminently noticeable and hence all three words are described as 'imitative' in the OED. The final fricative */s/* represents a movement through water of an object, or the movement of water over a surface, and obviously impingement with water involves meeting with a 'yielding substance'. (Compare SWASH sb.4. Section 2ai BLOW and SWISH, SWOOSH Section 2e SOUND OF SWIFT MOVEMENT IN/OF AIR.)

The SWEEP group of words refers to rapid movement through water, or the forceful swift movement of water 'sweeping' away all before it (v6) or sweeping along with continuous torrential force over or along a surface (v18). The presence of the final plosive

/p/ seems apt in view of these senses and as one would expect the / ɪ / /i/ SWIFT phonaestheme is present.

3c Drain down

3ci) Drain Down. (Seep)

SWAG	sb.7	'A depression in the ground which collects water, esp. one caused by mining excavation.'	1856-1891
SWALE	sb.3	[Origin unknown] 'A hollow low place.' esp. in U.S. a moist or marshy depression in a tract of land, esp. in the midst of a rolling prairie.'	1584-1874
SWAMP	sb.1	'A tract of low lying ground in which water collects; a piece of wet spongy ground; a marsh or bog.'	1624--
SWANG	sb.	'A boggy depression, a swamp.'	1691-1891
SWANK	sb.1	*dial.* [?] 'The dregs of ale at the bottom of a tankard.'	1726 *Dict*+ 1813

1726 BAILEY (ed.3)

"A *swank* (at Bocking in Essex) that Remainder of Liquor at the Bottom of a Tankard, Pot or Cup, which is just sufficient for one Draught; which is not accounted good manners to

divide with the Left Hand Man; and according to the Quantity is called either a large or a little Swank."

1813 *Monthly Mag.* XXXVI 520

[At Braintree Essex] "A pint of beer is divided into three parts or draughts; the first is called Neckum, the second Sinkum, and the third Swank, or Swankum."

SWASH sb.6 'A watery condition of land; land under water.' 1864-1891

SWASH sb.13 'Chiefly U.S. = SWATCH sb.3.'

SWATCH sb.3 'A passage or channel of water lying between sandbanks, or between a sandbank and the shore.' 1626-1912

SWASH-WAY sb. 'A channel across a bank, or among shoals as the noted instance between the Goodwin Sands.'

Smyth *Sailors' Wd. Bk.* 1867

HALLIWELL DIALECT.

SWANK sb. 'A bog'.

SWANK v. 'To give way, or sink.'

SWANKY a. 'Boggy'

SWANG sb.1 'A fresh piece of green swarth, lying in a bottom, among arable or barren land; a dool. *North.*

SWANG sb.2 'A swamp or bog.'

As water finds its own level it must necessarily drain down, thus boggy places where this downward draining occurs reflect the SW- DRAIN DOWN phonaestheme. For such a slow oozing movement, the slower /a/ phonaestheme prevails in this group, with not a single example of the / ɪ / /i/ SWIFTNESS phonaestheme. A similar downward movement was seen in Section 2dii SWAY, LURCH : HANG DOWN. This section was largely structured by the word SWAG which, used attributively, described the heavy sagging flesh of pendulous bellies, buttocks etc.; while in this same section the dialectal terms SWAMP a. and SWANK a. referred to the slack sagging flesh that had previously been full of fat but was now hanging loose and empty. What is interesting about these words SWAG, SWAMP and SWANK is that such flesh not only sags and hangs down, but also sways to and fro as it hangs and this is the case whether the flesh is full and SWAG or empty and SWAMP or SWANK. This double effect is also reflected in the section SWAY, LURCH : HANG DOWN and hence both phonaesthemes are present, sometimes concurrently in the word, as in the three mentioned above.

An identical effect may be seen here in the series of DRAIN DOWN words, for there are elements of SWAY here too, hence the terms 'quaking bog' and 'quick sands'. The following quotation for SWAB v.11 'To sway about' *dial.* refers specifically to the movement of such bogs:

1887 *S. Chesh. Gloss*

'*Swab*, to sway beneath the feet; said of marshy ground.'

In Section 2dii SWAY, LURCH & HANG DOWN, the OED editor drew attention to the 'remarkable' parallel between SWAMP 'a bog' and SWAMP 'thin from emptiness, as the breasts, belly etc.'; and dialectal SWANK 'a bog' and SWANK 'thin in the belly'. This editor, quite naturally, saw the parallel relying on the connecting link of 'depression, subsidence.' I would like to venture a phonaesthetic explanation for this parallel, for in both cases the SW- HANG DOWN and SW- SWAY TO AND FRO phonaesthemes are present concurrently in both sets of words. In the case of bogs and swamps the downward movement is one of drainage of water, while the swaying movement is caused by the excess accumulation of this water; in the examples of slimness of the belly, the sagging down and swaying is caused by a flaccid emptiness. The effects are identical in both cases and the sagging and swaying of swamps and swamp and swank bellies display a phonaesthetic parallel which is not really 'remarkable' at all.

The considerable difficulties of such etymological explanations may likewise be seen in the OED's following note on the noun SWANG 'a boggy depression, a swamp.'

> '[Cf. dial. *swank* of the same meaning; both may be derived (with guttural suffix) from the root *swam-*, and so ultimately related to *swamp* (with labial suffix.)]'

A phonaesthetic explanation may again be invoked here for the early verb SWANG 'To sway or swing to and fro' 13.. + c1400, which survived in dialect in the sense 'To swing with violence' *East.* (Halliwell). The noun SWANG 1691-1891 'a swamp' could derive from this

verb in which case the SW- SWAY TO & FRO phonaestheme would be present. A similar explanation may be applied to the noun SWALE 1584-1911 'a hollow, low place, a marshy depression' which the OED gives as *local* [origin unknown]. The verb SWALE 'To move or sway up and down or from side to side' is of a late date 1820-1863 but was present in dialect as *swayll, swail,* and as the noun SWALE is local, I think it highly likely that the noun derives from the verb which clearly uses the SW- SWAY TO & FRO phonaestheme. The dialectal noun SWANK also probably derived from the verb SWANK 'To give way, or sink', and this definition could be expressed by both SW- DRAIN DOWN and SW- SWAY TO & FRO The notion of draining down or sinking parallels the sense of SWANK sb.[1] meaning the dregs of ale at the bottom of the tankard hence 'swanky' small beer. (See Section 3aii DRINK COPIOUSLY OR GREEDILY.)

This section has been concerned with a slow oozing process of drainage but there are several words that refer to a swift flowing down into the earth (or stomach) and these form a small group of their own.

3cii) Flow Down

SWALLET sb. *local.* [Obscure formation on SWALLOW v.? after gullet.] 'An underground stream of water such as breaks in upon miners at work. Also (in full swallet-hole) the opening through which a stream

	disappears underground.'	1668-1910
SWALLOW sb.1b	[Late OE. *geswelg* abyss.] 'The opening or cavity such as are common in limestone formations, through which a stream disappears underground' also called 'swallow-pit, swallow-hole.'	1610-1895
" v.11	'To take into the stomach through the throat and gullet as food or drink.'	c1000--
SWALLOW v.3	'To cause to disappear into its interior or depths.'	c1200--
" v.10b	'To engulf completely; to cause to disappear utterly into its depths.'	1526--

It seems likely that the noun SWALLET is a conflation of the primary verb SWALLOW, and the noun GULLET as the OED suggests, and thus attests to the powerful mechanism of analogy in coining portmanteau words such as these.

The primary verb SWALLOW uses the SW- FLOW DOWN phonaestheme but impingement is not emphasised here unlike in the words BOLT, GULP and the group of words examined in Section 3ai1 DRINK GREEDILY, which have final plosive endings.

3d) Swirl, Eddy

SWALLOW	sb.2	'A depth or abyss of water; a whirlpool.'	a1100-1887
SWELCHIE	sb.	'A whirlpool.'	a1688-1821
SWELTH	sb.	'A whirlpool.'	c1375-1601
SWILLY	sb.	'An eddy, a whirlpool.'	c1425 + 1834
SWIRL	sb.1	'An eddy, a whirlpool.'	1890
SWIRL	sb.2	'A whirling or eddying motion (of water).'	1871--
SWIRL	v.1	'To give a whirling or eddying motion to	
		To bring into some position by whirling.'	1513+1879--
SWIRL	v.2	'Of water or of objects born on water;	
		To move in or upon eddies or little whirlpools.'	1755--

Here, as in Section 2ci SWIVEL, we find the majority of words containing the SW- CIRCULAR MOVEMENT phonaestheme and the /ɪ/ or /ɛ/ SWIFTNESS phonaesthemes. SWIRL, it should be noted, was originally Scots and so would have initially at any rate used the /ɪ / phonaestheme /swɪrl/. The OED here has one of its 'either/or' etymologies. SWIRL sb. 'Orig. Sc.; if not of independent onomatopoeic formation, prob. related to the similar Norw. dial. *svirla*, Du. *zwirrelen* 'to whirl' ... ' The concept of being sucked down into a whirlpool (as in the verb SWALLOW in the preceding Section 3cii FLOW DOWN) does not emphasise impingement, for the notion is one of assimilation rather than impingement, and this perhaps explains the absence of final plosives in this section.

3e) Swell

SWALL	sb.	'An agitated mass of water.'	a1340
SWELL	sb.3	'The rising of the sea or other body of water in a succession of long rolling waves.'	1606--
"	sb.3b	'The rising of a river above its ordinary level.'	1758-1812
"	v.1b	'Of a body of water : to rise above the ordinary level, as a river or the tide; to rise in waves as the sea in or after a storm; to rise to the brim, well up as a spring.'	1382--
SWELL	v.2b	'To cause (the sea, a river etc.) to rise in waves, as the wind, or (more usually) above the ordinary level, as rain.'	1605--
SWELLING	sb.3	'The rising of water above its ordinary level. The swell (of the sea); The rise (of the tide); The welling up (of a spring).'	1387-1905

The act of swelling involves movement but no impingement, hence the lack of a plosive ending in this group of words. In the case of the sea, to which most of these words refer, 'swelling' involves an agitated tumultuous movement upward or a surging succession of rolling waves. This swelling may happen rapidly, hence the presence of the /ɛ/ phonaestheme which, like / ɪ / indicates SWIFTNESS of movement.

This completes the first large section of FIG.1 concerning MOVEMENT IN AIR OR WATER.

4) NON MOVEMENT PHONAESTHEMES.

4a) Large Size or Quantity

SWAD sb.12	'A squat, fat person.'	1606-1706
SWAD/SWOD sb.7	'[?] A thick mass, clump or bunch, hence a great quantity.'	1828/32 Webster - 1855
SWAG sb.1	'A bulgy bag.'	1303
" sb.2	'A big blustering fellow'	1588-1764
" sb.11	'A great quantity.'	1812-1863
SWAG a.	'Big and blustering'	c1620
SWAGGING ppl.a.2	'? Big, whopping.'	1731
SWALM sb.	'Swelling.'	a1225-a1583
SWAPPER/ SWOPPER sb.1	'Something very big; a 'whopper.' ' spec. a 'thumping' lie. *slang or dial.*	c1700-1818
SWAPPING ppl.a.2	'Very big, thumping', 'whopping.' *slang or colloq.*	c1440-1886
SWAPPIT a.	*Sc.* '? Very big.'	1508

SWARM	sb.1	'A body of bees that gether in a compact mass or cluster and fly off together in search of a new dwelling place.'	c725--
"	sb.2	'A very large or dense body or collection; a crowd, throng, multitude.'	
	sb.a.	'Of persons.'	1423--
	sb.b.	'Of insects.'	1560--
	sb.c.	'Of inanimate objects or abstract things.'	1582--
	sb.d.	*Biol.* 'A cluster of free-swimming cells or unicellular organisms moving in company.'	1900--
SWARM	v.1	'Of bees, to gather in a compact cluster and leave the hive in a body to found a new colony.'	c1386--
	v.1c	*Biol.* 'Of certain spores, to escape from the parent organism in a swarm	1864--
	v.2	'To come together in a swarm or dense crowd.'	c1386--
	v.3	'To occur or exist in swarms or multitudes.'	1399--
SWEIGHT	sb.	*North. dial. & Sc.*	
a1800		PEGGE *Suppl. Grose* (1814), "*Sweight*, the greatest part of anything."	
SWINGEING	a.2	'Very forcible, great or large; huge immense.'	c1590--

SWINGER	sb.2	*colloq. or slang* 'Something forcible or effective; esp. something very big; a 'whopper'.'	1599-1872
SWITH	adv.	'Qualifying a finite verb or participle. Strongly forcibly: very greatly, very much, extremely, excessively.'	*Beow.* -1398
SWITHLY	adv.	'Excessively, extremely.'	c888-c1205

HALLIWELL DIALECT.

SWACKING	a.	'Huge.'	
SWAG	sb.	'Body; large quantity'	*Leic.*
SWANKING	a.	'Big, large.'	*North.*
SWAPPING	a.	'Large, huge.'	*West*
SWINJIN	a.	'Great, tremendous.'	
SWITHER	sb.	'A number, a quantity'	*Warw.*
SWAPPER	sb.	'A great falsehood.'	*Kent.*
SWAT	sb.	'A quantity'	*Linc.*
SWEIGHT	sb.	'Greatest quantity'	*North.*

SWELL	sb.1	'A morbid swelling'	a1225-13..
"	sb.2	'The condition of being swollen, distended or increased in bulk; bulge.'	1683-1876
"	v.1	'To become larger in bulk, increase in size.'	*Beow.* --

SWELTH sb.2	'A swelling.' (*Lit & fig.*)	1631-1681
SWINGER sb.	'Anything large or heavy.'	

Anything of a tremendous size will 'strike' one forcibly or have a mental 'impact'. Metaphor can be seen working in this section where adjectives like SWAPPING, SWAGGING, and SWINGEING, all connected with the dealing out of hard blows, are used to express impressive size. Indeed the definitions in the OED use similar words with associations of 'violent blow' to describe this 'LARGE' concept, e.g. 'thumping', 'whopping', 'whacking' etc. and these words are extant. Perhaps this sense of 'physical assault' is on the whole reserved for items of an 'abnormally' large size as seen in the following definitions.

SLAPPING ppl.a.	'Of persons or things: Unusually large or fine; excellent, very good, strapping.'	1825 JAMIESON +1829 - dial. *gloss.* +1849
SMASHER sb.	*Slang* 'Anything uncommon, extraordinary, esp. unusually large or excellent.'	1794--
SMASHING a.	'Very good; greatly pleasing; excellent; sensational.'	a1911--
WHOPPING ppl.a.	*colloq. or vulgar* 'Abnormally large or great 'whacking' 'thumping'.'	a1625-1881--
THUMPING ppl.a.	*fig. (colloq.)* 2. 'Of striking size, extent or	

amount. Huge 'whacking' 'whopping'.' 1576--

WHACKING ppl.a. *colloq.* 'Abnormally large 'thumping' 'whopping'.' 1823--

The above three participial adjectives illustrate the typical final plosive of impingement as would be expected from such BLOW-type words. cf. CUT, THRUST, HIT CRACK, BAT(TER), BUST, BEAT, BOOT, BITE, CLIP, SOCK, SHOCK, ATTACK etc.

Now, of course, many of the above adjectives are used as degree adverbs in phrases like 'whacking great' or 'thumping great'.

4b) Heat

SWEAL, SWALE v.1 'To consume with fire, to burn, set fire to, scorch.' *Beow.* --1846 + 1883-- *Gloss.*

SWEAL, SWALE v.2 *intr.* 'To be consumed with fire, to be scorched, be burning hot.' *Beow.* --1861 + 1882 *Lanc. Gloss.*

SWEAL, SWALE v.3 'Of a candle, to melt away, to gutter Hence *fig.* to waste away.' 1653-1889 + 1893 *Wiltsh. Gloss.*

" " v.4 'To cause to waste away like a guttering candle. Chiefly *fig.* ' 1655-1702 + 1862 *dial.*

SWALER	sb.	[f. *swale* SWEAL v. + -er] 'A dealer in corn'	1597-1829 + 1848 *Leic. Glass.* + 1887 *Ches. Glass*
SWEAT	112 sb.	'Moisture excreted in the form of drops through the pores of the skin, usually as a result of excessive heat or exertion.'	c1375--
"	v.11	'To emit or excrete sweat through the pores of the skin; to perspire.'	c900--
"	v.4	'To cause to sweat; to put in a sweat.'	1621--
SWELME	sb.	'The heat (of anger or the like)	13.. + a1400/50
SWELT	v.2	'To be ready to perish with the force of strong emotion.'	c1320-1836
		'In the 16thC the notion of fainting from the *heat* of emotion prevailed.'	
SWELT	v.3	'To be overpowered or faint with heat; to suffer oppressive heat, swelter, 'melt'.'	c1400-1820
"	v.7	'To overheat, broil, scorch; to oppress or overwhelm with heat.'	a1400/50-1886
SWELTER	sb.	'A sweltering condition.'	1851 + 1884
"	v.1	'To be oppressed with heat; to sweat profusely languish, or faint with excessive heat.'	c1403--
	v.1c	*fig.* 'With reference to the heat of burning desire.'	1571 + 1620

	v.2	'To oppress with heat; to cause to sweat, languish or faint with oppressive heat.'	1601--
SWINGE	v.2	Now dial. & U.S. [? Alteration of SINGE perh. influenced by SWEAL] 'To singe, scorch.'	1590-1844
		[In various dial. glossaries, Northern, West-Midland & South-Western.]	
SWITHE	v.	'To burn, scorch, singe.'	c1220-1590
SWITHEN SWIZZEN SWIDDEN	v.	*dial. Yorks.* 'To burn, scorch, singe. Also *intr.* to be singed.'	1600-1892
SWITHER	v.2	*dial.* 'To burn, scorch, singe'	1865-1886
SWITHERING	ppl.a.	'Scorching, parching.'	1895

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SWALE	v.	'To wither in the sun.'	*Warw.*
"	v.	'To singe or burn.'	
SWALTISH	a.	'Hot, sultry.'	
SWELDERSOME	a.	'Very sultry.'	*East.*
SWELKING	a.	'Sultry.'	*Nort.*
SWELTRY	a.	'Overpoweringly Sultry.'	
SWIDDEN	v.	'To sweal or singe.'	*North.*
SWINGE	v.	'To singe.'	*Var. dial.*
SWITHER	v.	'To scorch; to burn.'	*North.*

"	v.	'To waste away slowly.'	*West.*
SWILLET	sb.	'Growing turf set on fire for manuring the land.'	*Devon*
SWEAL	v.	'To sweal or gutter; to melt away. Metaphorically, to grow thin.'	
SWIZZEN	v.	'To singe'	*North.*
SWULLOCK	v.	'To boil with heat.'	*East.*

The verbs SWELT and SWELTER have already been discussed in Section 2aiv SWOON. These verbs utilise both the SW- SWOON and SW- HEAT phonaesthemes concurrently (see FIG.1).

The OED etymology for SWINGE v.2 is '? alteration of SINGE perh. influenced by SWEAL to singe, scorch.' The 'influence' here is of course a phonaesthetic one and illustrates how a pre-existent word expressing a meaning very similar to the SW- HEAT group may, with the easy addition of the consonant /W/, be altered and thus assimilated into that group. I would suggest that a similar process could have applied to the noun SWELME 'the heat (of anger or the like)' 13.. + a1400/50. For this noun the OED gives the following etymology, [f. *swel-* root of SWEAL v. + -m suffix]. I think it more likely that this noun was made on analogy with WALM/WELM (E) sb.3a a1000-1688 'The bubbling and heaving of water etc. in process of boiling (melting etc.)'. In this case these would be a figurative transfer from

physical heat in liquids to the heat of emotion such as anger as analysed in Chapter 3 of this thesis. (Section 2d) The following citations from the OED were probably coined for alliterative purposes:

SWELME sb.

13.. *E.E. Allit. P.* C3

"Wher heuy herttes ben hurt wyth hepying oper elles,

Suffraunce may aswagen hem & þe swelme lepe."

a1400/50 *Wars Alex.* 750

"Alexander... Lete a-swage or he sware þe swelme of his angirs."

The transfer from initial W- to initial SW- to form doublets was a fairly common pattern (cf. SWACK/WHACK SWAP/WAP) and these doublets were formed when the addition of consonant <s> enabled the newly formed SW- item to join a semantically related group of initial SW- words i.e. the relevant phonaesthetic group. A similar process could have applied to SWITHER/WITHER, although in this case the derivation from ON. *svíðra* 'to burn, singe' must also be taken into account as this verb occurs in northern dialects.

Finally I should like to remark on the agent noun SWALER, the notion here being that of 'melting down' the corn into meal.

1796 PEGGE Derbicisms. (E.D.S.),

"*Badger*... He is called also a *swaller*, I suppose from melting or

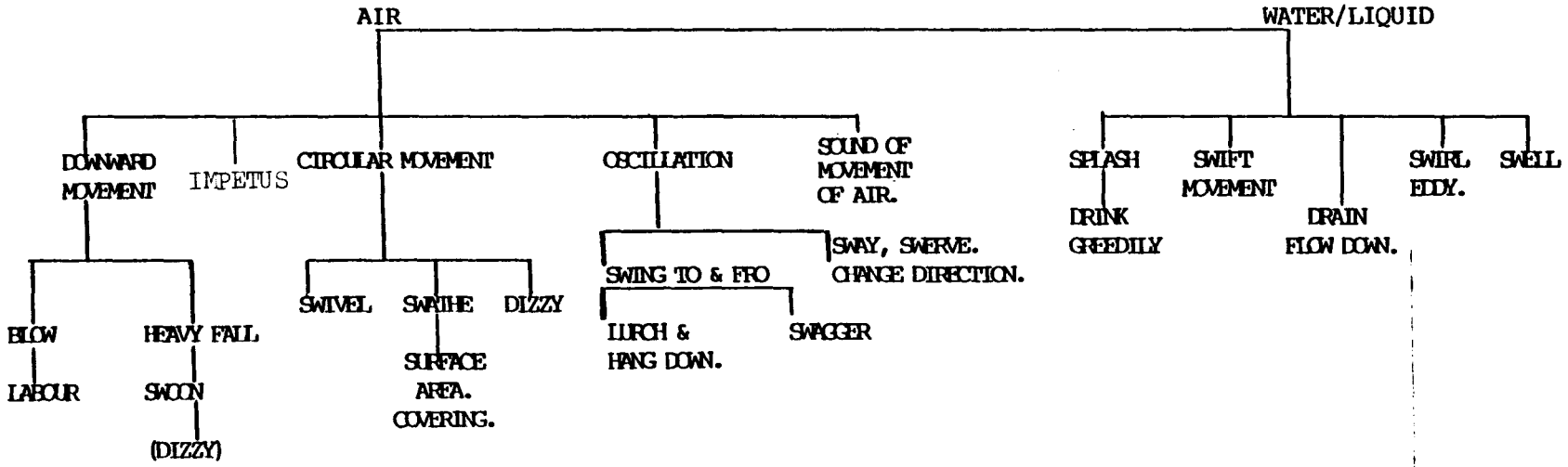
swealing the oats; for the *badger* or *swailer* is one that sells oatmeal."

1829 *Glover's Hist. Derby* I. 198

"The people who deal in oatmeal are called swalers or mealmen."

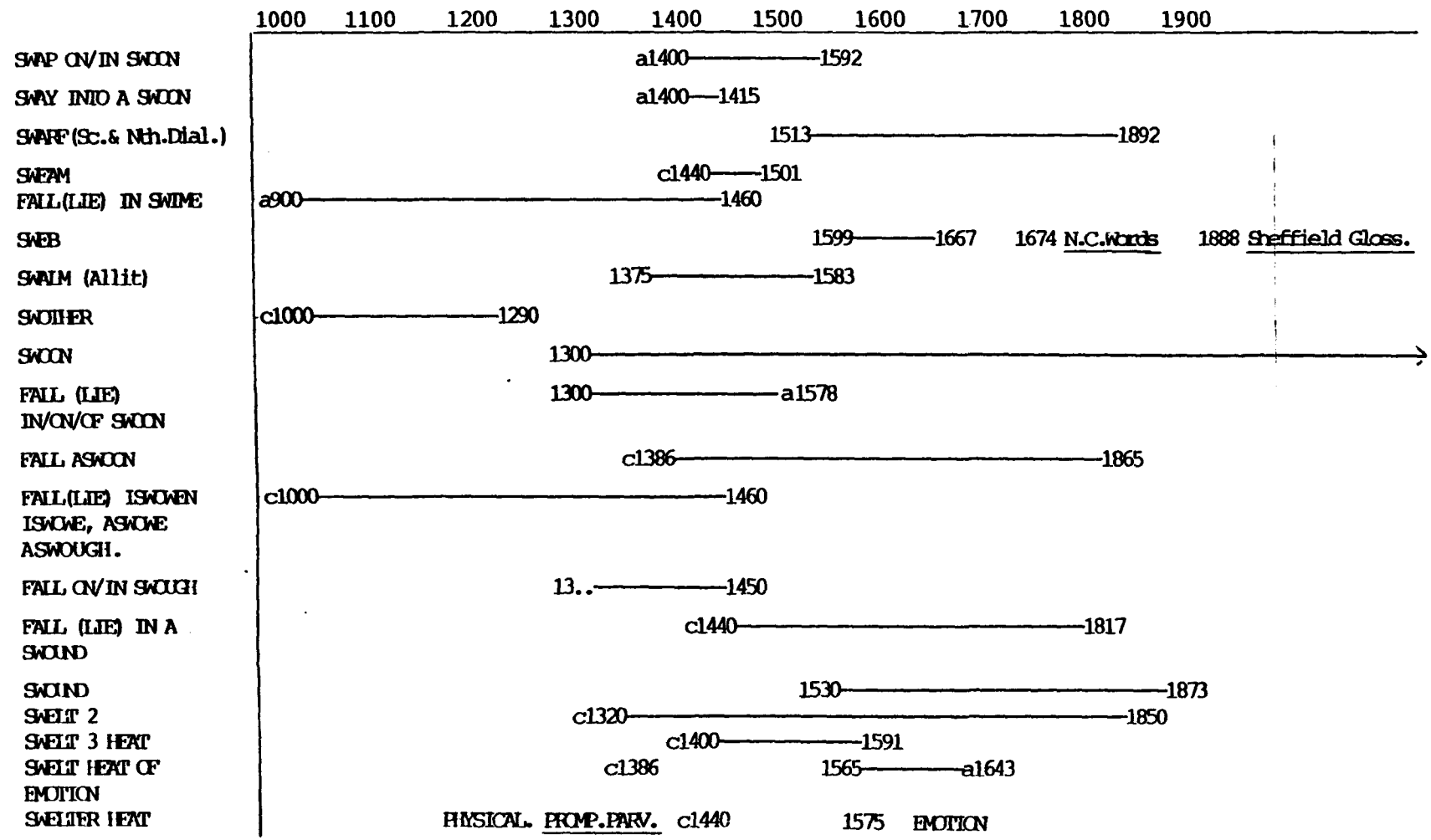
The OED etymology for this noun swaler is [f. *swale*, SWEAL v. + -ER] where SWEAL carries the senses 'To singe, scorch', 'To cause to dry or wither', 'To cause to waste away'. In grinding down the oats into meal the swaler was thus seen to waste or lessen the corn a little on analogy with the melting or wasting effect of heat.

SW- MOVEMENT. FIG.1



SW- NON-MOVEMENT.

SWOON VERBS. FIG. 2



N *swoguing* OE.; swime a900-c1460; swowing c1000-1525; swooning c1290-1656 + 1822/7; swoon 13..-a1578 + 1856 ARCH.; sounding c1380-1620; sweltering c1440 (2) PROMPT. PARV.; swelting c1460 PROMPT. PARV.; swounding 1570-1671 + 1843 + 1854 + 1901 ARCH.; swalming a1583; syncopization 1597; ecstasy 1598-1647; fainting 1601-1748 + 1850--; lipothymy/lipothymia 1603-1835/6; defection 1615-1684; ecstasis 1621-1656; dereliction 1647-1797; swebbing 1667; swound 1880.

N A SWOON, A FAINTING FIT

swima OE.; swime a900-c1460; swow/swough c1259-c1460; swooning 13..-(1815); trance c1386-1821; swoon 1390-1719 + 1865 ARCH.; sweam c1400-1677; soun c1400-1678; swound c1440-1691 + 1817-1880 ARCH.; swelting c1460-1607; swarf c1470--SC. sound 1471-1766; dwalm 1500/20-1837; sounding ?1565-1720; pasme 1591; lipothymy/lipothymia 1603-1835/6; deliquium 1621-(1867) ARCH; delique 1645; fainting-fit 1702--; faint 1808--; black-out 1940--;pass-out 1946--.

AJ SWOONING, IN A STATE OF SWOON

swogen OE.; swow/swown c1000-1423; dead c1369-1752; swooned c1450--; swounding 1570-1671 + 1843-1901 ARCH.; tranced 1605-1854; deficient 1605-1632; sounding 1621; swooning 1646--; lifeless 1651-1826; out like a light 1934--

AJ CHARACTERISED BY SWOONING

swounding 1570-1671 + 1843-1901 ARCH.; swooning 1646--; lipothymous 1665; lipothymic 1689-1836; lipothymial 1898.

N ONE WHO HAS BECOME UNCONSCIOUS, WHO HAS SWOONED

pass-out 1946--

V TO SWOON, FAINT

ateorian OE.; swother c1000-c1290 + 1854 + 1873 DIAL.; swow a1225-1377; dwele 13..; fall/on/in swough 13..-a1450; swoon 13..--; swelt c1320-a1643 + 1691-1850 DIAL; swalm 1375-c1440; sown a1393-1681 + 1888-- DIAL.; sway ?a1400-c1415; swap a1440-1592; trance 14..-1632; faint (away) c1400--; owmawt c1440; be sweamed c1440-1501 PASS.; sound 1480-1797 + 1828 DIAL.; syncopize 1490-1597; swelter c1440 + 1575; swarf 1513-1816 SC. & NTH.; swound 1530-1685 + 1821 ARCH. & DIAL.; quothe/quoath 1567 (2); sweb 1599-1667 + 1674-1888 NTH DIAL.; die away 1711-(1853); go away 1740; sink away 1760/72; sile 1790 +

1820 + 1854 DIAL.; cothe a1825; passout 1915--; black out 1940--.

AV IN A SWOONING MANNER

swooningly c1475 + 1864; faintingly 1635 + 1839; afaint 1878

N THE FEELING THAT ONE IS READY TO SWOON

faint a1300-1600; faintness 1526--; faintingness 1634/5; faintishness 1733--.

AJ READY TO FAINT

faint c1320--; fainty 1586-1885; faintful 1589--; swooning-ripe 1652; faintish 1667--.

V TO HAVE A FEELING OF FAINTNESS

come over (faint) 1922-- COLLOQ.

N INCLINATION TO SWOONING

faintiness 1683 (2)

AJ INCLINED TO FAINT OR SWOON

faint c1320--; fainty 1586-1884

V TO RECOVER FROM A SWOON

adaw 1300-1530; daw c1314 + 1674-1691 NTH DIAL.

V TO ROUSE ANOTHER FROM A SWOON

awecche c1000-c1300; adaw 1386-1530; daw 1470/85-1612; dawn 1530-1593.

V TO CAUSE TO FAINT

swalm 1375-c1440; swarf 1813 + 1824 SC. & NTH. DIAL.

RELATIVE NUMBER OF SW-ITEMS

		SW-	OTHER
N	SWOON/FAINT	11	8
N	A SWOON/A FAINTING FIT	9	13
AJ.	SWOONING	5	6
AJ.	CHARACTERISED BY SWOONING	2	3
N	ONE WHO HAS SWOONED		1
V	TO SWOON/FAINT	13	16
AV.	IN A SWOONING MANNER	1	2
N	THE FEELING THAT ONE IS READY TO SWOON		4
AJ.	READY TO FAINT	1	4
V	TO HAVE A FEELING OF FAINTNESS		1
N	INCLINATION TO SWOONING		1
AJ.	INCLINED TO FAINT/SWOON		2
V	TO RECOVER FROM A SWOON		4
V	TO CAUSE TO FAINT	2	
		44	65

5) HISTORICAL AND SYNCHRONIC ANALYSIS OF SW- GROUPS.

Having now completed the analysis of the taxonomy of FIG.1, it seems sensible to look at these words from another angle, that of the relative ratios of phonaesthetic and non-phonaesthetic items. For these counts taken from the OED, all derivatives, compounds and variants are included under the primary word. Very occasionally I have included a past participle of a verb e.g. SWEAR, SWORN, as the word SWORN has the specific sense 'bound by oath'. Equal weighting is given to a word like SWABIE sb. 'a swart-back gull' (NON-PHONAESTHETIC) and SWING, an important word which has many senses occurring in various sections of FIG.1 e.g. BLOW, LABOUR, IMPETUS, OSCILLATE, SWIVEL, HANG DOWN, and LARGE. I have adopted this method partly for ease of counting, but mainly so that my critics cannot accuse me of arranging my data to suit my argument. Of course it must be said that this process also works in the opposite direction where SWAN (NON-PHONAESTHETIC), a word with many compounds, is weighted equally with a word like SWILK v. 'To splash or dash about as liquid' with only four citations in the OED. Taken overall however, there are a greater number of unusual and single entry words in the non-phonaesthetic group e.g. SWAHILI, SWASTIKA, SWARF-MONEY, SWENKFELDIAN, (GOD) SWORBOTE, SWOW (I's vow) etc. Many of these items are foreign borrowings or obsolete corruptions but as this count is concerned with phonaesthetic effect rather than philology every word is included regardless of source. For ease of counting I have divided the words into four groups, SWA-, SWE-, SWI-, SWO-. Although those groups are arranged according to spelling rather than their phonetic qualities nevertheless they do roughly correlate with the LARGE, SLOW /a/

/ɑ/ phonaestheme and the SWIFT / ɪ / /i/ phonaestheme, and this may be of some linguistic interest. My survey, however, does not show the length of duration of each term nor the dates when various words became obsolete and so must necessarily be of limited use as a research document in historical linguistics. The phonaesthetic words are arranged alphabetically in phonaesthetic categories rather than by lexical definition.

5a) Historical Analysis of SW- 1300--

SWA- PHONAESTHETIC

SWAB(BLE) swathe, lurch, splash; SWAC sway to & fro; SWACK blow, sway to & fro; SWAD swagger, large; SWAD, SWARD, SWATH, SWARF, SWARTH, SWAFF, SWATCH, covering surface area; SWADDLE, SWEDDLE, SWEEL, blow, swathe; SWAFE blow, swivel; SWAG blow, heavy fall, swing to & fro, change direction, sway to & fro, hang down, swagger, drink, drain down, large; SWAGE, SWEDGE blow, change direction; SWAGGER sway, large; SWAIP blow; SWALE sway to & fro, drain down; SWALL swell; SWALLET (HOLE) flow down; SWALLOW swift impetus, flow down, swirl; SWALM swoon, swell; SWALPER splash; SWALTER splash; SWAMP hang down, drain down; SWANG swing to & fro, drain down; SWANK labour, sway to & fro, swagger, drain down; SWAP, SWOP blow, heavy fall, drink, large; SWAPE swivel; SWAR swathe; SWARF swoon; SWARL swathe; SWARM sway to & fro, swerve; SWARVE sway to & fro; SWASH, SWOSH blow, swagger, splash, swift movement of/in water, drain down; SWAT blow, heavy fall; SWATCH covering, drain down; SWATHE swathe; SWATS drink; SWATTER, SWETTER, SWITTER splash, drink; SWATTLE splash, drink; SWAVER lurch; SWAY blow, impetus, swivel, sway to & fro, hang down, change direction; SWAYVE swing to & fro, swift movement of/in water.

38 ITEMS.

SWA- NON-PHONAESTHETIC

SWAB(BER) Term of abuse, form of whist; SWABIAN Native of Swabia; SWABIE The greater black-backed gull, loose tin mixed with earth; SWAD A fish-basket; SWADDER A

pedlar (cant.); SWADESHI Bengali movement advocating the boycott of foreign goods; SWAFF, SWARF Iron or steel filings; SWAGE To alleviate, excrement of the otter; SWAHILI A Bantu people; SWAIN A young male attendant, a country gallant; SWALE The cold, shade; SWALING ?Loud singing of birds; SWALLO *Malay* The sea-slug; SWAMI A Hindu idol or teacher; SWAN A bird, 'I shall warrant'; SWANGE The flank or groin; SWAP, SWOP Exchange; SWAPE A sconce for a light; SWART, SWARTH(y) Dark in colour; SWARVE To be silted up; SWASTIKA An ancient symbol; SWARF-MONEY SWARF-PENNY Corruption of **warth-money* ward-money paid to castle guard; SWARRY Humorous spelling of SOIREÉ; SWASH A drum, trumpet, aslant; SWATCH A seal or tally, a sample; SWATTER Fritter away; SWATTLE Fritter away; SWAY Dominion, rule, influence.

28 ITEMS.

SWE- PHONAESTHETIC

SWEAK Blow; SWEAL, SWALE heat; SWEAM, SWIME affliction, swoon; SWEAT labour, heat; SWEB swoon; SWEDYR blow; SWEEK blow; SWEEP blow, impetus, drink, swivel, movement of/in water; SWEIGHT blow, impetus, large; SWELCHIE swirl; SWELL swagger, swell; SWELME heat; SWELT(ER) SWOLTERY swoon, heat; SWELTH swirl, swell; SWENCH labour; SWENG blow, labour; SWENGE blow, impetus; SWEPE blow; SWERMER SWERMERIAN Anabaptist, change direction; SWERVE blow, change direction; SWETHE swathe.

21 ITEMS.

SWE- NON-PHONAESTHETIC

SWEAM Grief, affliction; SWEAR Swear; SWEDE Native of Sweden, A Swedish turnip; SWEDENBORGIAN After Swedenborg the Swedish religious writer; SWEE South African waxbill; SWEENY Atrophy of the shoulder muscles in a horse; SWEER Indolent; SWEERT Disinclined; SWEET Sweet; SWELT To die; SWOLDER To welter, wallow; SWENKFELDIAN Religious sect; SWEPE Significance; SWERK To be or become dark; SWEVE To sleep; SWEY To make a sound, resound.

16 ITEMS.

SWI- PHONAESTHETIC

SWICKLE Blow, impetus; SWIFT Impetus, swift movement of/in water; SWIG Sway, swing to & fro, drink; SWIGGLE Sway to & fro, swagger, splash; SWIKE Blow; SWILK Splash; SWILL Splash, drink; SWIM Dizzy, movement of/in water; SWIMBLE Dizzy;

SWINCH Labour; SWINDLE Dizzy; SWING Blow, labour, impetus, swivel, swing to & fro, hang down, swift movement in/of water, large; SWINGE Blow, impetus, swivel, drink, large, heat; SWINGLE, SWINDLE Blow; SWINGLING Dizzy; SWINK Labour, drink; SWIP Blow, impetus, swivel; SWIPE Blow, swivel, drink; SWIPPER Impetus; SWIPPLE Blow, swivel; SWIRE Swivel; SWIRK Impetus; SWIRL Swathe, dizzy, swirl; SWISH Blow, impetus, sound of swift movement through air, water; SWISH SWASH Swagger, drink; SWISSING Swathe; SWITCH Blow, impetus, change of direction; SWITCHEL drink; SWITH Impetus, large; SWITHE Heat; SWITHEN, SWIDDEN, SWIZZEN Heat; SWITHER Lurch, heat; SWIVE Impetus, swivel; SWIVEL Swivel; SWIZZLE Drink.

35 ITEMS.

SWI- NON-PHONAESTHETIC

SWIE To be silent; SWIER Esquire; SWIFT A bird, a light reel; SWIFTIAN Characteristic of Swift and his works; SWIG A card game, to castrate a ram, to haul up a sail; SWIGGLE To sprinkle; SWIGMAN A pedlar; SWIKE A deceiver, deception; SWILK Such; SWILL A shallow basket; SWIM To float on the surface of a liquid; SWIND To languish, dwindle; SWINDLE To cheat; SWINE An animal; SWING Control, free scope, to be hanged; SWINGE A leash for hounds; SWINK Trouble, affliction; SWIRE A depression between two hills; SWISS, SWITZER A native of Switzerland.

19 ITEMS.

SWO- PHONAESTHETIC

SWOG Sway, lurch; SWOGH(E), SWOZ(E), SWOWE, SWOUGH, Swoon; SWOLDER Splash; SWOLY Heat; SWOOF, SWUFF Sound of movement through the air; SWOON Swoon; SWOOP Blow, impetus, drink; SWOOSH Sound of swift movement through the air or through water; SWOPE Impetus, drink; SWORD Blow, swivel; SWOT, SWAT Labour, heat; SWOTY Heat; SWOTE Labour, heat; SWOUGH Impetus; SWOUND Swoon.

14 ITEMS.

SWO- NON-PHONAESTHETIC

SWOFT Sweepings; SWON A swineherd; SWONG Thin; (GOD) SWORBOTE; Corruption of *God's forbote*; SWORD; SWORN Bound by an oath; SWOTHER Drowsiness; SWOUNDS, SWOLKS God's wounds; SWOW, SWOUGH Sleep or trance; SWOW */swow* 'I declare'.

10 ITEMS.

PHONAESTHETIC		NON-PHONAESTHETIC	
SWA-	38	SWA-	28
SWE-	21	SWE-	16
SWI-	35	SWI-	19
SWO-	14	SWO-	10
	108		73

As the foregoing analysis covers the entire period from 1300 it is interesting to note the rough relative ratios of phonaesthetic and non-phonaesthetic items throughout the centuries. However it is perhaps more important to identify similar ratios at specific (i.e. synchronic) points of time. For this purpose there follows a similar analysis based on the entries in the OED for the years 1400, 1600, and 1800 respectively.

5b) Synchronic analyses for 1400, 1600, & 1800 of words with initial SW-

SWA- 1400

PHONAESTHETIC

SWAB(BLE)	Sway, splash;
SWAC	Sway;
SWACK	Blow, impetus;
SWADDLE	Swathe;
SWAFE	Blow, impetus;
SWAG	Large;
SWAGE	Swing;
SWAIP	Blow;
SWALE	Sway to and fro, heat;
SWARTH, SWATH	Covering, surface area;

SWALLOW	Impetus, flow down, swirl;
SWALM	Large, swoon;
SWALPER	Splash;
SWALTER	Splash;
SWAMP	Hang down;
SWAP	Blow, impetus, heavy fall;
SWARD	Swathe, surface area;
SWARM	Swerve, large;
SWATHE	Swathe;
SWAVER	Lurch, swerve;
SWAY	Sway, impetus, swivel, hang down, swoon;
SWAYVE	Swing.

22 ITEMS.

SWE- 1400

PHONAESTHETIC

SWEAL/SWALE	Heat;
SWEAM	Swoon;
SWEAT	Heat;
SWEDDLE	Swathe;
SWEDYR	Swing;
SWEEP	Impetus, swing;
SWEIGHT	Impetus;
SWELL	Large;
SWELME	Heat;
SWELT	Swoon;
SWELTH	Swirl;
SWENG	Swing;
SWENGE	Swing;
SWEPE	Blow;
SWERVE	Blow, swerve.

15 ITEMS.

SWI- 1400

PHONAESTHETIC

SWIFT	Impetus;
SWIKE	Impetus;
SWILL	Splash;
SWIM	To move in water;
SWIMBLE	Dizzy;
SWIME	Swoon, dizzy;
SWING	Blow, impetus, oscillate, swivel;
SWINGLE)	Blow;
(SWINDLE))	
SWINK	Toil;
SWIPPER	Bend down;
SWIPPLE	Sway to & fro;
SWIRE	Swivel;
SWITH	Large, impetus;
SWITHE	Heat;
SWIVE	Impetus, swivel;
SWIVEL	Swivel.

16 ITEMS.

SWO- 1400

PHONAESTHETIC

SWOLLEN	Large;
SWOON	Swoon;
SWOPE	Blow, movement across a region;
SWOTE	Heat;
SWOUGH	Impetus;
SWOW/SWOUGH	Swoon.

6 ITEMS.

SWA- 1600

PHONAESTHETIC

SWAB	Splash, swathe, covering;
SWACHELE	Sway (Pliant);
SWACK	Blow, impetus;
SWAD	Swagger, large;
SWAD/SWARD/ SWARF/SWARTH/ SWATH/SWATCH	Surface area, covering;
SWADDLE/ SWEDDLE	Swathe, blow;
SWAG	Large, sway, hang down;
SWAGE	Blow, change direction;
SWAGGER	Sway, large;
SWALE	Sway, drain down, heat;
SWALLOW	Impetus, flow down, swirl;
SWALM	Swoon;
SWAMP	Hang down, drain down;
SWANK	Large;
SWAP	Blow, impetus, drink, heavy fall;
SWAPE	Swivel, swing;
SWAPPING/ SWOPPING	Large;
SWARF	Swoon;
SWARM	Swerve, sway to & fro, large;
SWARVE	Sway to and fro;
SWASH/SWOSH	Heavy fall, blow, splash, swagger, impetus, swerve;
SWATHE	Swathe;
SWATS	Drain down;
SWATTER	Splash;
SWAVER	Lurch, swerve;
SWAY	Sway, impetus, swerve, swivel, swing, hang down, blow.

26 ITEMS.

SWE- 1600

PHONAESTHETIC

SWEAL/SWALE	Heat;
SWEAM	Swoon;
SWEAT	Heat;
SWEB	Swoon;
SWEEK	Swing;
SWEEL	Swathe;

SWEEP	Impetus, swing;
SWEIGHT	Impetus;
SWELL	Large;
SWELT	Swoon, heat;
SWELTER	Heat;
SWELTH	Swirl;
SWERVE	Swerve.

13 ITEMS.

SWI- 1600

PHONAESTHETIC

SWIFT	Impetus;
SWIG	Drink;
SWILL	Drink, splash;
SWIM	To move in water;
SWIMMING	Dizzy;
SWING	Impetus, oscillate, swing, swivel;
SWINGE	Impetus, blow, drink, swivel, heat, large;
SWINGLE	Blow;
SWINK	Toil;
SWIPE	Swing, swivel;
SWIPES	Drink;
SWIPPER	Bend down;
SWIPPLE	Blow;
SWIRL	Swirl;
SWITCH	Blow;
SWITH	Impetus;
SWITHEN	Heat;
SWITHER	Swing to & fro;
SWIVE	Impetus, swivel;
SWIVEL	Swivel.

20 ITEMS.

SWO- 1600

PHONAESTHETIC

SWOLLEN	Large;
SWOOF/SWUFF	Movement of air;
SWOON	Swoon;
SWOOP	Blow, movement across a region;
SWOPE	Blow, movement across a region;
SWOUND	Swoon.

6 ITEMS.

SWA- 1800

PHONAESTHETIC

SWAB	Sway, splash, swathe, hang down;
SWACK	Blow, impetus, sway (pliant);
SWAD/SWOD/ SWARD/SWARTH/ SWATCH/SWATH	Covering, surface area;
SWAD	Large;
SWADDLE/ SWEDDLE	Swathe, beat (archaic);
SWAG	Sway, lurch, hang down, heavy fall, drain down, drink, large;
SWAGE	Change direction;
SWAGGER	Sway, large;
SWALE	Sway, drain down, heat;
SWALLET	Flow down;
SWALLOW	Impetus, flow down, swith;
SWAMP	Drain down, hang down;
SWANG	Drain down;
SWANK	Drain down, sway (pliant), large;
SWAP/SWOP	Blow, impetus, heavy fall, large;
SWAPE	Swivel, swing;
SWARF	Swoon;
SWARM	Sway to & fro, swerve, large;
SWARVE	Sway to & fro;
SWASH/SWOSH	Heavy fall, blow, splash, swagger, drain down, swift movement in water, impetus, swerve;
SWAT	Blow, heavy fall;
SWATCH	Drain down;
SWATHE	Swathe;

SWATS	Drain down;
SWATTER	Splash;
SWATTLE	Splash, drink;
SWAVER	Lurch, swerve;
SWAY	Impetus, swerve, swing, hang down, blow;
SWAYVE	Swing.

29 ITEMS.

SWE- 1800

PHONAESTHETIC

SWEAL/SWALE	Heat;
SWEAT	Heat;
SWEB	Swoon;
SWEEL	Swathe;
SWEEP	Impetus, swift movement of air/water, swing, swivel, surface area;
SWEIGHT	Impetus;
SWELCHIE	Swirl;
SWELL	Large;
SWELT	Heat;
SWELTER	Heat;
SWERVE	Swerve.

11 ITEMS.

SWI- 1800

PHONAESTHETIC

SWIFT	Impetus;
SWIG	Drink, haul up a sail;
SWILK	Splash;
SWILL	Drink, splash;
SWIM	To move in water, dizzy;
SWING	Oscillate, swing, swivel;
SWINGE	Impetus, blow, heat, large;
SWINGLE	Blow;
SWING-SWANG	Swing;
SWINK	Toil;

SWIPE	Swing, swivel;
SWIPES	Drink;
SWIPPER	Bend down;
SWIPPLE	Blow;
SWIRL	Swirl;
SWITCH	Blow, change direction;
SWITH	Impetus;
SWITHEN	Heat;
SWITHER	Swing to & fro;
SWITTER	Splash;
SWIVE	Impetus, swivel;
SWIVEL	Swivel.

22 ITEMS.

SWO- 1800

PHONAESTHETIC

SWOLLEN	Large;
SWOOF/SWUFF	Movement of air;
SWOON	Swoon;
SWOPE	Blow, movement across a region, drink;
SWOUND	Swoon.

5 ITEMS.

SWA- 1400

NON-PHONAESTHETIC

SWAGE	To alleviate;
SWAIN	Young male attendant, a man, youth, boy;
SWALING	? Loud singing of birds;
SWAN	Large bird;
SWANGE	The flank or groin;
SWART(y)	Dark, swarthy.

6 ITEMS.

SWE- 1400

NON-PHONAESTHETIC

SWEAM	Grief, affliction;
SWEAR/SWARE	Make a solemn declaration;
SWEER	Indolent;
SWEET	Sweet;
SWELT	To die;
SWEPE	Significance;
SWEVEN	Dream;
SWEY	To resound.

8 ITEMS.

SWI- 1400

NON-PHONAESTHETIC

SWIER	Esquire;
SWIKE	Deceit, to deceive;
SWILK	Such;
SWILL	A basket;
SWIM	To float on the surface of a liquid;
SWINE	Animal;
SWINK	Trouble, affliction;
SWIRE	Depression between two hills.

8 ITEMS.

SWO- 1400

NON-PHONAESTHETIC

SWON	A swineherd;
SWONG	Thin;
SWORN	Bound by an oath;
SWOTHER	Sleep.

4 ITEMS.

SWA- 1600

NON-PHONAESTHETIC

SWADDER	A pedlar (cant.);
SWAGE	Ornamental grooving, to alleviate;
SWAIN	Male servant, man, youth, boy, country labourer, country gallant, lover, freeholder in the forest;
SWALE	The cool, cold, shade;
SWAN	Large bird;
SWAP	Exchange, strike a bargain;
SWARF/SWARTH	Iron or steel filings;
SWARF-MONEY/ SWARF-PENNY	Pay of Castle-guard;
SWARF,SWART(y)/ SWARTH(y)	Dark, swarthy;
SWARVE	To be silted up;
SWASH/SWESH	Kind of drum, trumpet;
SWATCH	A seal or tally, a sample;
SWAY	Dominion, rule, influence.

13 ITEMS.

SWE- 1600

NON-PHONAESTHETIC

SWEAR/SWARE	Make a solemn declaration;
SWEDEN	The name of one of the Scandinavian countries;
SWEER	Indolent;
SWEET	Sweet;
SWELT	To die;
SWEVEN	Dream.

6 ITEMS.

SWI- 1600

NON-PHONAESTHETIC

SWIFT	Lizard, hound, a light reel;

SWIG	Deal cards;
SWIGMAN	A pedlar;
SWILL	Shallow basket;
SWIM	Clear part of liquid floating above sediment, gliding movement to float on the surface of a liquid;
SWINE	Animal;
SWING	Control, inclination, free scope, hang, be hanged;
SWINGE	Free scope;
SWIRE	Depression between two hills;
SWISS)	
SWISSER)-	Inhabitant of Switzerland.
SWITZER)	

10 ITEMS.

SWO- 1600

NON-PHONAESTHETIC

SWORD	Sword;
SWORN	Bound by an oath;
SWOTHER	Sleep;
SWOUNDS	Abbreviation of God's wounds.

4 ITEMS.

SWA- 1800

NON-PHONAESTHETIC

SWAB(BER)	Term of abuse, a form of whist, a brush;
SWABIAN	Native of Swabia;
SWAFF/SWARF	Iron or steel filings;
SWAGE	To alleviate, assuage;
SWAIN	A country or farm labourer, a countryman, a country gallant, a lover;
SWALE	The cool, cold, shade;
SWALLO	Malay sea-slug;
SWAMI	A Hindu idol or religious teacher;

SWAN	A large bird;
SWAN-PAN	The Chinese abacus;
SWAP	Exchange;
SWARRY	A humorous spelling of SOIRÉE;
SWART/	
SWARTH(y)	Swarthy, dark;
SWARVE	To be silted up;
SWASH/SWESH	A trumpet, awash, aslant;
SWATCH	A seal, tally, specimen;
SWATTER	Fritter away;
SWATTLE	Fritter away;
SWAY	Dominion, rule.

19 ITEMS.

SWE- 1800

NON-PHONAESTHETIC

SWEAR/SWARE	Make a solemn declaration;
SWEDE/SWEDEN	A native of Sweden, the name of a Scandinavian country;
SWEDENBORGIAN	Pertaining to Emmanuel Swedenborg;
SWEER	Indolent;
SWEET	Sweet;
SWELT(dial)	To die;
SWEVEN	Dream.

7 ITEMS.

SWI- 1800

NON-PHONAESTHETIC

SWIFT	Bird, a light reel;
SWILL	Shallow basket;
SWIM	To float on the surface of a liquid;
SWINDLE	To cheat;
SWINE	Animal;
SWING	Free scope, hang, be hanged;
SWIRE	Depression between two hills;

SWISS/SWITZER Inhabitant of Switzerland.

8 ITEMS.

SWO- 1800

NON-PHONAESTHETIC

SWORD	Sword;
SWORN	Bound by an oath;
SWOTHER	Sleep.

3 ITEMS.

PHONAESTHETIC		NON-PHONAESTHETIC	
1400		1400	
SWA-	22	SWA-	6
SWE-	15	SWE-	8
SWI-	16	SWI-	8
SWO-	6	SWO-	4
	59		26
1600		1600	
SWA-	26	SWA-	13
SWE-	13	SWE-	6
SWI-	20	SWI-	10
SWO-	6	SWO-	4
	65		33

PHONAESTHETIC		NON-PHONAESTHETIC	
1800		1800	
SWA-	29	SWA-	19
SWE-	11	SWE-	7
SWI-	22	SWI-	8
SWO-	5	SWO-	3
	67		37

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6) Conclusion

The foregoing analyses, I think, show that the number of phonaesthetic/non-phonaesthetic lexical items has maintained a surprisingly consistent ratio over various periods of time. On the face of it, it looks as though the language is very gradually growing less phonaesthetic as the data for 1800 are slightly higher in non-phonaesthetic items. The main discrepancy occurs in the SWA- section which has 29 phonaesthetic and 19 non-phonaesthetic items for this year. However it must be pointed out that among these non-phonaesthetic items are new foreign words such as Swabian, swallo, swami and swan-pan as well as the humorous re-spelling swarry of soirée. The removal of these five items would bring SWA- to 14 non-phonaesthetic items as opposed to 29 phonaesthetic and alter the overall figure for 1800 to 67:32 phonaesthetic/non-phonaesthetic respectively, thus preserving the overall 2:1 ratio in favour of phonaesthemes for initial SW-.

I would suggest that the maintenance of this 2:1 ratio both in each individual year and *overall* in the historical analysis (if foreign words, proper names and corruptions are removed) must not only prove the presence of an initial SW- phonaestheme but show that some regulating mechanism maintains the 2:1 ratio in this case. Of course SW- expresses several different concepts, as I hope that this chapter has illustrated as it has progressed through FIG.1. In my opinion this is one of the difficulties with phonaesthemes, for it is not until a *detailed* analysis of this type is attempted that the 'phonaesthetic skeleton', if I may coin the analogy, shows up distinctly within the entire lexicon.

Some words that have been borrowed might be excluded on historical and geographical grounds. These I would suggest are Swabian, Swadeshi, Swahili, swallo, swami, swastika (Sanskrit), Sweden, Swedenborgian, Swervefeldian, Swifrian, Swiss, and the corruptions swarf-money, swarry (soirée), (God) sworbote, swounds, swow.

16 ITEMS.

If removed from the historical analysis the ratio of 2:1 in favour of phonaesthetic regulation is maintained.

PHONAESTHETIC	NON-PHONAESTHETIC
108	73
	16 -
	57

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NOTES

1) (p260) See Note 2. Chapter 2.

2) (p269) Halliwell's Dialect Dictionary was compiled in the nineteenth century using various data, including some written sources, for words which were doubtless present in the spoken dialects of English for many years prior to the date of this written source. As Halliwell's Dictionary was printed in 1847 it seems sensible to use it as a supplement to citations from the OED, which uses Halliwell relatively sparingly. In this way I hope to give a more complete picture of the language from the point of view of its regional dialects.

3) (p286) The OED editor includes this citation for SWELT v. (c1386) under SWELT v.3 'To be overpowered or faint with heat'. I feel however that the sense in this quotation expresses emotion as well as physical heat and I have therefore included this example under SWELT v.2 'To be ready to perish with the force of strong emotion'.

CHAPTER 5

IMPLICATIONS

1) Metaphor

During the course of this thesis I have tried to highlight the immanent quality of metaphor and the vital role that it plays in our language. Chapter one is a review of both contemporary and historical attitudes towards this linguistic phenomenon of metaphor, which has entered the realms of psychology, philosophy, religion, science, journalism, literature and everyday discourse. Chapter two looks at this immanent quality in a different way by examining the words STUN, STURDY, STOUT, all of which have transferred from concrete to abstract or mental meanings. Finally chapter three analyzes one particularly useful and pervasive metaphor, that of HOT/COLD to express emotion or lack of emotion.

These three chapters, then, each looking at metaphor from a different standpoint, were intended to reinforce an idea which has gained greater credence since the findings of Lakoff & Johnson have been published - namely that metaphors are vital in two ways: they map thought processes that create a more imaginative world and this world in turn stimulates more thought processes in a SYMBIOTIC SPIRAL as described in chapter one. Of those who recently received a twenty page computer print-out from George Lakoff (E-Mail 'Lakoff' Sun. 30 Dec. 90.) concerned with how metaphor structured both Iraqi and Kuwaiti viewpoints on the Gulf War, many should now have become aware of the fact of the truly 'vital' role that metaphor currently plays in all societies and cultures in the world.

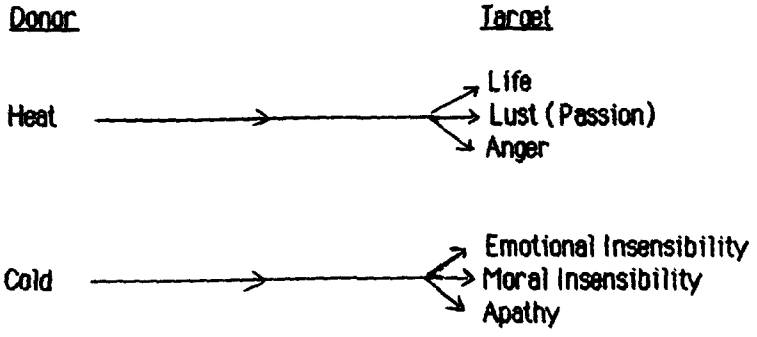
1a) Future Research

1ai) Thesaurus of Metaphor

It would be interesting and exciting to further expose the 'skeleton' of metaphor that underlies many of our thought processes and emotions, which in turn engender world viewpoints and attitudes. My chapter on the HOT/COLD metaphor is a case in point where a series of analogies helps to build up the metaphor theme (or experiential gestalt) based on the conceptual metaphor that EMOTION IS HEAT. The data taken from the *Historical Thesaurus of English* proved invaluable as a starting point and a similar analysis of the emotions could include the basic concepts of SMOOTH/ROUGH, WET/DRY, LIGHT/DARK, LIGHT/HEAVY, SWEET/SOUR, HARD/SOFT. The notion of a 'hard heart' akin to marble, or a soft-heart, has been touched upon in chapter three of this thesis and similarly the concept of bitter 'splenetic' feelings producing a 'jaundiced' attitude has been mentioned with regard to the mediaeval humours in chapter three. To compile a thesaurus of metaphor one would include, apart from emotions, areas such as politics, which would shed light on attitudes mapped by metaphors towards economics, war etc. A start has been made to compiling such areas for a future thesaurus, as mentioned in chapter one of this thesis, but I feel that data taken from the *Historical Thesaurus* Project, now nearing completion here in Glasgow, would be invaluable as a 'springboard' or 'catalyst' for further investigation of the ramification of metaphoric thought in areas such as leisure pursuits, religion, the concept of good/evil, time etc.

laii) Donor-Target Mapping

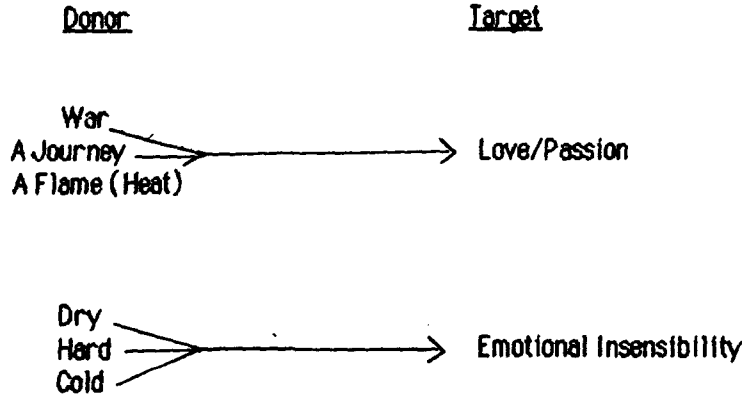
Another interesting aspect of metaphor open to further research could be that of observing conceptual areas where one donor maps onto more than one target (or recipient). This would involve a number of literary metaphors, where poets especially want to achieve a richer and more ambiguous texture, to 'tease' their readers into using their imaginations and to express complex ideas within a concise framework. This was partially examined in my thesis at the close of chapter three where literary uses of the HOT/COLD metaphor were explored. As can be seen from the illustration below, the more abstract targets, in this case emotions and attitudes, are mapped in terms of a more concrete and recognisable donor such as heat or cold.



Future research on donors mapping onto multi-targets could prove both interesting and enlightening, especially in the literary field, where perhaps certain authors favour certain metaphors above others. William Blake for example uses his character Urizen (A play on 'your horizon') an old man with streaming eyes, a snowy beard, and dragging a cold web behind him, to depict the attitudes of FEAR, OPPRESSION, RIGIDITY, INDOLENCE,

NARROW-MINDEDNESS, and RATIONAL DEHUMANISING ADHERENCE to 'RULES'. Orc, his fiery boy, who appears in a nimbus of flame, represents POETIC INSPIRATION, LOVE, SPIRIT OF REVOLUTION, CLEAR THINKING, and COURAGE. Other such examples no doubt abound in literature.

The contrary process of mapping several donors onto one target also occurs and again I cite examples from my thesis.



It seems likely that important concepts such as LOVE will attract several donors. Other concepts that might be investigated could be DEATH, LIFE, KNOWLEDGE, GOOD, EVIL, PAIN etc. Here again the *Historical Thesaurus of English* could produce immediate data to help establish the different donors in each semantic field.

2) Phonaestheme

One of my primary aims in analysing the entire SW- section in the OED (Chapter 4) has been to provide data helping to establish the fact that phonaesthemes are really much

more prevalent in English than hitherto suspected. Apart from Algeo (1982: 255) initial SW- seems to have been largely ignored as an obvious phonaestheme, whereas initial SL- was chosen by J.R. Firth (1951: 194) to exemplify his term 'phonaesthetic', whose function was "to describe the association of sounds and personal social attitudes". Thirty years later, Crystal (1988: 123) refers to SL- as "perhaps the best candidate for sound symbolism in English". Crystal's analysis identifies the negative and neutral connotations of words with initial SL- taken from a modern dictionary (see table below).

Sl- ***words in English***

	neg.	*neut.*		*neg.*	*neut.*		*neg.*	*neut.*
slab		+	sleeve		+	slop	+	
slack	+		sleigh		+	slope		+
slag	+		slender		+	slosh	+	
slake		+	sleuth		+	slot		+
slalom		+	slice		+	sloth	+	
slam		+	slick	+		slouch	+	
slander	+		slide		+	slough	+	
slang	+		slight	+		slovenly	+	
slant		+	slim		+	slow	+	
slap	+		slime	+		sludge	+	
slash	+		sling	+		slug	+	
slat		+	slink	+		sluggish	+	
slate (v.)	+		slip	+		sluice		+
slate (n.)		+	slipper		+	slum	+	
slattern	+		slit		+	slumber		+
slaughter	+		slither	+		slump	+	
slave	+		sliver		+	slur	+	
slay	+		slob	+		slurp	+	
sleazy	+		slobber	+		slurry	+	
sledge		+	sloe		+	slush	+	
sleek		+	slog	+		slut	+	
sleep		+	slogan		+	sly	+	
sleet	+		sloop		+			

Crystal concludes that there are 41 words which have at least one sense with 'negative' associations, and 27 which have none i.e. are 'neutral'. However he claims that there are some with strongly positive associations, e.g. sleek, so the situation, as he puts it, "isn't totally straightforward." Having conceded that SL- words are twice as likely to have a negative rather than a positive 'feel' to them he still avers that the total of symbolic words in English is very small.

"The vast majority of words in English are made up of sounds that bear no obvious relationship to the objects, events, sensations and ideas which give content to our physical and mental worlds." (1988: 123)

Although Crystal's negative/neutral analysis gives a geometric and scientific look to his results it ignores other possible categories which are more narrowly defined. I would now like to attempt such an analysis on similar lines to that produced for SW- in chapter 4 of this thesis. The categories are of course subjective and necessarily 'ad hoc' and some of my ideas are enlarged in accompanying brackets.

ANALYSIS OF SL- WORDS IN ENGLISH

Attack: Physical or Verbal

slag, slam, slander, slang, slap, slash, slate(v), slaughter, slay, slight (v), (mud)-sling, slog (up a hill), slug (colloq. v.) slosh (colloq. v.), slur.

Sliding Movement

slalom, sledge, sleigh, slick (adj), slip, slipper (footwear into which one slips one's foot), slither, sloop, slump.

Mud, Slime, Slush

slag, (oil)slick, slime, slip (wet. clay n.), slop, slosh(y), slough, sludge, slurry, slush, sleet.

Eject or add water
slake, slobber, slop, slosh, sluice, slurp.

Indolence, Carelessness

slack, slag (colloq. n. lazy, loose woman), slattern, sleazy, sleep(y), slob, slop, sloth, slouch, slovenly, slow, slug, sluggish, slum, slumber, slump, slut.

Cunning, Crafty

sleuth, slick(adj.), slimy, slippery, sly, slink (v), slink (off v), slope (off v).

Slim, Thin

slab, slat, slate, sleek, slender, slice, slight, slim, slink(y), slit, sliver, slot.

Non- Phonaesthetic

slant, slave, sleeve, sloe, slogan, slope (n).

Phonaesthetic	Non-Phonaesthetic
63	6

Had I included slant and slope as contributing to 'sliding movement' the ratios in my results would have been even more startling, and certainly show initial SL- to be far more phonaesthetic than Crystal's 41 negative 27 neutral result. My categories also solve the problem of 'positive' sleek which forms part of SLIM/THIN. I could feasibly have split this category into SLIM: sleek, slender, slight, slim, slinky, and THIN: slat, slate, slice, slit, sliver, slot, where the former carry positive and the latter neutral associations. Crystal is of course right when he remarks that the "situation isn't totally straightforward" but I

would suggest that with my method of categorisation its complexities are not totally insoluble either.

Samuels (1979: 46) also categorises SL- words, concluding that:

"... there is still a residue for which no special value can be established - *slag, slake, slate* (noun), *slave, sleeve, sloe, sloop,* and in their modern meanings, *slight* and *slim*." Interestingly Samuels *does* include slant, slope in his category 'slippery' or 'falling'.

2a) Future Research

Many more groups of words sharing identical initial consonant clusters need to be analysed according to the methods explored in chapter four of this thesis. Both diachronic and synchronic counts need to be made in order to establish the relevant ratios of phonaesthetic - non-phonaesthetic items. As well as the remaining S+C initial groups, further groups sharing identical initial consonant clusters should be categorised and counts made. Immediately obvious categories are bl-, br-; cl-, cr-, cw-<qu->; gl-, gr-; pl-, pr; tr-, tw- and scr-, spr-, str-.

2b) Swift Phonaestheme /i/ /ɪ/
Initial and Final Plosive Phonaestheme

Many modern linguists accept that words with <ee> are often associated with

smallness (e.g. Crystal 1988: 122). In my analysis of SW- words which deal mainly with movement, the concept of SWIFT movement is largely mapped by /i/ /ɪ/, which is then operating as a phonaestheme. My observations here have of course been pre-empted by the well known linguistic philosopher Benjamin Lee Whorf, who spoke of "world affinities", where features, phonemes, collocations of phonemes which are common to a set of words with like meaning, may come to be associated with that meaning. Whorf put forward a sequence of single syllable words consisting of consonant + /ɪ/ + /p/.

"nip, clip, tip, sip, grip, yip, flip, drip"

He comments:

"... the post-vocalic stop is (synaesthetically) sensed to be like a "blow" and the (sound symbolic) /ɪ/ seems to suggest a briefer focus upon the action. (vs. /æp/ in slap, clap, rap, tap, flap, lap)." (1956: 298)

Whorf here distinguishes phonaesthetic elements which I have further exemplified by SW- words in chapter 4 of this thesis. e.g. swift, swish, swirl, swing which use the /ɪ/ 'swift' phonaestheme, and swap, swat, swab, swipe, swig, which illustrate the final plosive of impingement, in this case a blow. My analysis further identifies words where no final plosive is present as no impingement is implied e.g. sway, swell, swoof, swoon etc. and words where impingement takes place onto a soft yielding substance such as flesh e.g. swish, swash.

2bi) Future Research

Both the small/swift /i/ /ɪ/ phonaestheme and the final plosive phonaestheme to imply impingement could be studied in tandem with the initial consonant cluster sets put forward in 2a. With the SW- group the notions of motion (SW-) followed by impingement (final plosive) means that the motion is foregrounded. However there are many cases where an *initial* plosive occurs and in these cases the impingement is foregrounded. Thus 'swing' emphasises movement towards a blow which may or may not find its mark, whereas 'cling' implies not only impingement but an impingement of an immediately gripping tenacious type. Words with initial plosives only, e.g. cling, claw, cleave could therefore be compared with those having with final plosives only, e.g. swat, swab, swan, swipe already mentioned above. Finally these two groups could be contrasted/compared with groups with both initial and final plosives e.g. clamp, clasp, clip, indicating perhaps a more violent impingement (cf. grip, grasp, grab; stick, stab, strike, stub etc.). The use of affricates to indicate impingement on a soft yielding substance could also be investigated and, following on from swash, swish, words like slash, smash, gash, lash, squash, quash, etc. could be identified.

2c) Double Phonaestheme

I hope that my identification of the presence of a 'double phonaestheme', i.e. two phonaesthemes working *simultaneously* in one word, has been sufficiently illustrated in chapter 2 of this thesis by the examples of STUN, STAGGER. In the case of these two verbs the 'double phonaestheme' works as a cause/effect structure which correlates with the MOVEMENT/ATTACK ST- phonaestheme and the STASIS/RIGID ST- phonaestheme.

A different type of 'double phonaestheme' is that observed in chapter 4 where two separate phonaesthemes have conflated in one word where the two phonaesthemes occur in a similar context. For example SWAGGER combines SW- sway and SW- large, where a large ruffian or a show-off 'swell' sways from side to side, exuding confidence and taking up more than his natural space. Similarly the verbs SWELT and SWELTER combine SW- heat and SW- swoon. Swelt of course utilises the metaphorical 'heat of passion', whereas swelter combines physical heat with SW- swoon. SWARM could also be seen as combining SW- sway, change direction and SW- large amount or number.

2ci) Future Research

I am convinced that a comprehensive analysis of the consonant groups listed for future research in 2a above would reveal more double phonaesthemes of this conflationary type, but of course until such research is undertaken this can only remain an hypothesis.

2d) Etymology & Constant Phonaesthetic - Non-Phonaesthetic Ratios

Quite often both in the OED and in modern dictionaries one finds the defining phrase 'etymology unknown, uncertain, obscure' etc. Examples of this have been seen in chapter 4. On looking at SC- SK- words in the appendix to this concluding chapter one finds a surprising number of words with uncertain etymology. The definitions and etymologies in square brackets are from the OED and the etymologies in normal rounded brackets are taken from a Collins 1968 Dictionary, and it is interesting to observe how often these mirror one

another.

Scoundrel [Of unknown origin] is thought to have connections with AF. *escondre* 'to abscond', but the late date of its first occurrence is against this supposition
'An audacious rascal' 1589--
(etymology uncertain)

Scamper [Of uncertain origin] 'To run away, decamp, bolt.' Probably military slang.
(O.Fr. *escamper* 'to decamp') 1687--
(etym. unknown)

Skedaddle [Prob. of fanciful formation] 'Of soldiers, troops: to retreat or retire hastily or precipitately; to flee.' 1862--
(etym. unknown)

Scrimshank Military slang. [Of obscure origin]
'To shirk duty.' 1890--
(etym. unknown)

Scallywag [Origin obscure] 'Trade Union Slang.'
'A man who will not work.' 1848--
(etym. doubtful)

Skulk 'To shirk duty; *spec.* to malinger.' 1781-1887
(etym. uncertain)

Although not appearing in the appendix (as not present in the Collins dictionary) the word skive would seem to fit in with this group as it means 'To move lightly and quickly: to dart' 1854-- [Of origin unknown].

The agent nouns skiver, scamp, skedaddler, scrimshanker, scallywag and skulker would all semantically fit in under the category of SCOUNDREL and all share the correlating sense of scurrying off or scarpering in the sense of leaving duties and/or responsibilities.

In this section also could be slotted scab (noun), originally referring to an unsound 'scurvy' fellow c1590-1899, and later taking the specialised meaning of 'a workman who refuses to join an organized movement on behalf of his trade.' 1811--

Finally 'scapegrace', meaning one who escapes God's grace (1809-1897), and modern colloquial 'scumbag', could be added to the SCOUNDREL group. The attraction exerted by the initial SC- SK- phonaestheme could also have enabled the coinage of skedaddle, scrimshank, and scallywag as all these words connote the implicit notion of one who 'scarpers' or 'scurries off' when the going gets rough. In this way therefore phonaesthetic attraction could I feel explain many 'unknown' or 'obscure' etymologies.

A similar list of 'obscure origin' tags is found in the initial SL- group, consisting of obsolete portmanteau words such as Lewis Carroll's archetypal 'slithy' meaning both slimy and lithe.

			Phonaesthetic Category
Slaister v	'To plaster in a wet or dirty manner' [Of obscure origin]	1756-1819	Eject or add water indolence, carelessness
Sleer v ?	'To look askance' [Of obscure origin]	1633 + 1680	Leer cunning, crafty
Slirt v	'To sweep or jerk lightly.' [Of obscure origin]	1870 + 1876	Eject or add water + -IRT cf. squirt, spurt
Slodge v	'To trail or drag the feet in walking.' [? Imitative]	1829-1902	Sliding Movement + -ODGE cf. slodge, bodge

Slouse v 'To wash with a copious supply of water' 1726 + 1909 Eject or add water
[Perh. suggested by sluice and souse]

All these obsolete words were fairly short-lived. One may conjecture that the concepts are not really all that important and that the language cannot become overloaded with new coinages. I would suggest also that the SL- group, already highly phonaesthetic, could not assimilate any more initial SL- phonaesthetic words without cutting down on the variability of the semantic fields covered by this initial consonant cluster. Most of these portmanteau words are connected with 'adding or ejecting water' and 'sliding movement'. On looking into this group, historically many words for mire and mud have similarly been abandoned. There seems, therefore, to be a sort of mechanism present that keeps the ratio of phonaesthetic and non-phonaesthetic words fairly constant throughout time. At this point I would like to suggest that, like the creation of new metaphors, "the natural correspondence between sound and sense is a constantly renewable and vital process" (Jesperson 1922, Chapter 20). However the arbitrary mechanism too is a 'vital' one to prevent phonaesthetic clusters like great lodestones attracting too many new words into certain semantic categories and at the same time attracting older words, which subsequently change their meaning, thus eventually cutting down on the rich variety of the language.

In the dialogue *Cratylus*, Plato puts forward two arguments concerning the nature of language. Cratylus avers that all 'true' or 'correct' language stems from one original sound symbolic language, while Hermogenes holds that language is arbitrary or conventional.

Phonaesthesia falls between these two extreme viewpoints for it is sound symbolic (phonaesthetic) but also conventional in that it is culturally bound. There are endless arguments concerning the meaning of this puzzling dialogue for it is not clear which side Socrates ultimately advocates. It seems to me that the following quotation, usually interpreted by commentators as a reconciliation of the two viewpoints, could also support my idea that the tendency for words of similar sound/meaning to attract one another (Plato's "attractive force") must be offset by the contrary arbitrary force in language.

"I myself prefer that names should be as far as possible like the things named. But in actual fact this attractive force of resemblance is, as Hermogenes says, a sticky thing, and we are compelled to employ in addition this commonplace expedient, convention, to establish the correctness of names."

Cratylus 435 BC (transl. N. Kretzmann. 1971: 138)

I realise that this translation of the passage from *Cratylus* is unusual. The word 'sticky' is more often translated as "mean" (Jowett 1875: 261) "shabby" (Jowett 1892: 224) or 'laborious'. I like to think however that the sense "sticky" reinforces "attractive force" and that Plato here is referring to the need to redress this 'attractive' tendency, not only in the temptation to produce weird and wonderful etymologies, which he ridicules in the dialogue, but also to balance the sound symbolic (phonaesthetic) and arbitrary (non-phonaesthetic) forces present in language.

Roger Wescott (1971: 427) posits three hypotheses concerning the development of

what he calls 'linguistic iconism', which may be equated roughly with phonaesthetic forces. The second of these hypotheses he playfully compares with the 'Steady State Theory' of the universe which is ever expanding and continuously creating to fill the gaps, as it were. Wescott's second linguistic hypothesis states:

"When icons become symbols (as a result of sound-shifts or visual stylizations) new icons are introduced to "maintain the proportion of the two sign-types at a roughly constant level"

(1971: 427)

I would say that this theory equates with my hypothesis that some linguistic mechanism is present which keeps the ratio of phonaesthetic/non-phonaesthetic items constant in our language. I would argue though that, as with the SL- portmanteau words, the mechanism 'creatively' discards as well as introduces new 'icons' i.e. phonaesthetic items. I hope that the series of synchronic analyses of initial SW- word groups in chapter four of this thesis has provided data that goes some way to proving this.

2di) Future Research

Both the introduction and the discarding of lexical items can be seen only by a thorough historical analysis of various initial consonant groups. By this means the ratio of phonaesthetic/non-phonaesthetic lexical items may be revealed. The initial consonant cluster groups should be examined first as this can be done systematically through data taken from the OED. Final consonant groups such as -ASH -OSH -USH present different

research problems of a much more complex kind and are beyond the remit of this thesis. (For lists of word final -VC, -VCC, -VCCC see Wales (1990: 343-346). Such lists could form the basis of this type of research).

3) Overlap between metaphor and phonaestheme

That there is a possible overlap between metaphor and phonaestheme is evident when examining the noun STOUND (OE. *Stund*) meaning 'A time, while; a short time, moment' (a1000-1838). This noun shifted contextually to 'A hard time, a time of trial or pain' a1000-c1374 (Chaucer) + 1590 (Spenser) and hence 'A sharp pain, a pang; a fierce attack, a shock also a thrill (of delight), c1300-1878. Finally the noun shifted to 'A state of stupefaction or amazement' 1567-1859. The shift to the CAUSE of a hard time 'a fierce attack' and the EFFECT of a hard time 'a sharp pain, a pang' (physical and mental) reflects the entire ST- STUN group, as we have already seen in the working of the ATTACK/RIGID ST - phonaestheme. In a sense then, the metaphoric transfer from physical to mental realms, including that of 'stupefaction or amazement', could be seen to be 'mediated' by phonaesthetic pressures. The already existing group of ST- words used in a similar context (i.e. knightly battles cf. STURDY, STOUT) would exert an attractive force, and this ATTACK frame of reference or context is all important, as J.R. Firth, who first coined the term 'phonaestheme', (1930) explains:

"... a definite correlation can be felt and observed between the use and occurrence of certain sounds and sound patterns (not being words in the ordinary sense) and certain

characteristic common features in the context of experience and situation in which they function." (1935: 45)

As I see it, a word may produce a 'connotational penumbra' which indicates the possible semantic categories which may be used in a metaphoric shift and likewise this same word may also have a 'phonaesthetic penumbra' (to steal Levinson's term), that is a group of words sharing the same phonaestheme and operating within the same context of experience and situation. Particularly during the period of the Alliterative Revival of Poetry (14 & 15C) many ST- words shared both connotational and phonaesthetic penumbras, as we have seen in the second chapter of this thesis.

From the SL- group a metaphoric transfer occurs from physical slide to mental 'sliding downhill' 'backsliding' 'letting things slide' 'being on the slippery slope' etc. This transfer fits coherently with Lakoff's conceptual metaphor DOWN is BAD but it also occurs within a context of a slippery environment which produces connotations of (oil)slick, slime, slush, slurry etc. as well as slattern, slut, sloth, sleazy, two 'phonaesthetic penumbras' which may well be alerted by the word slide. When the sliding involves determined dexterity however, a metaphoric transfer takes place of a rather different kind, resulting in the pejorative terms 'a slick operator' or slippery customer who may be sleekit (Sc.), sly, and slope off when least expected and be a 'slimy character' to boot. A similar metaphoric shift can be seen in the physical, usually desirable quality, smooth to the undesirable 'smooth customer' or 'smoothy'. Once again I would suggest that this transfer is mediated by the activation of the phonaesthetic penumbra of smarm(y), smug, smirk. (See

Appendix to this chapter.)

A similar set of metaphoric transfers occurs in th SN- group, which expresses concepts connected with the nose. The category 'disdain' expresses a mental attitude, a form of pride, which may be colloquially described as 'turning one's nose up'. The OED gives the noun *snob* as 'of obscure origin', a common description as we have previously seen. The noun 'a vulgar ostentatious person' 1838-- and 'one who wishes to be regarded as a person of social importance' 1848-- took over from the earlier meaning 'A person belonging to the ordinary or lower classes of society: one having no pretensions to rank or gentility.' 1831-1852. I include the word *snob* meaning a social climber in the DISDAIN group of SN- words, which includes: sneer, snicker, snigger, snooty, snub(v), snotty (colloq.). The phonaesthetic attraction exerted by this group could have mediated the change in meaning from 'one having no pretensions to rank or gentility' to 'one who wishes to be regarded as a person of social importance', for, as we have all observed, sneering, snickering, sniggering and snubbing are all the actions of snooty, snotty social climbers in a word - snobs.

The noun snipe 'a marsh bird with a long straight bill' extends to the verb snipe 'to shoot from cover'. Other game birds are shot in a similar way, e.g. grouse, pheasant, but the monosyllable snipe, with its final plosive indicative of impingement, perhaps seemed more apt to extend to a verb expressing shooting to kill. I would argue that even more important is initial SN-, which foregrounds the element of hiding and concealment involved in sniping at either birds or humans, sneaking and snooping and the *sudden* action of seizing (by bullets in the case of sniping) e.g. snaffle, snatch, snitch. The metaphoric transfer to

hostile criticism, where one person is sniping at another, often without their knowledge, may be seen as being mediated by the phonaesthetic attraction of the group DISDAIN sneer, snub etc. discussed above.

All the above examples are taken from the appendix to this final chapter but I should now like to include an example cited by Dwight Bolinger.

"Shifts of meaning often go in the direction of a family of words having phonesthematic ties. The word *bolster* no longer suggests a padded and comparatively soft support but rather a stiff and rigid one, because of the attraction of *brace, bolt, buttress* (of seventeen persons tested on this point thirteen voted for 'rigid'). Phonesthemes are often a principal ingredient of new words: *hassle* probably follows from *tussle, bustle, wrestle.*"

(Bolinger & Sears. 1981: 130-131)

I would suggest that it is the central ST- RIGID phonaestheme that mainly contributes to this change in meaning.

RIGID, STIFF: stalk, staple, starched, stark, starch, steel, stiff, stilted, stone, straight, strait, strut, stump.

The stiffness evidenced in the above group of words is that of the quality of a substance or object or that of gait e.g. stalk, stump along.

Another group of words mapped by initial ST- categorise the concept SUPPORT:

staff, stanchion, stalk, stay, stem, stock, strut.

I would suggest that bolster shifted first to the RIGID, STIFF group and then made a further metaphoric shift, mediated by the attraction of the SUPPORT group, to the meaning 'bolster up one's prejudices, ego, affections' etc.

A further group of ST- words expresses STIFF, STRICT ATTITUDE:

starchy, steely, stern, stickler, stilted, strict, stringent, stubborn, strait(-laced), stuffy.

Here I think several transfers from the physical/concrete to the mental realm can be traced. e.g. starchy, steely, strait-laced, stuffy.

All these metaphorical transfers indicating a mental attitude of stiffness or strictness can I think be partially attributed to the phonaesthetic attraction of this group of ST- words.

The examples listed above may be regarded as metaphoric shifts mediated by phonaesthemes where in the context of reference both the CONNOTATIONAL PENUMBRA and the PHONAESTHETIC PENUMBRA overlap. Although I believe that the data presented here go some way to proving that phonaesthetic attraction does help to bring about shifts of meaning through re-categorisation, I have resisted labelling them as a species of metaphor, preferring to regard the two mechanisms as sometimes overlapping within a shared context

space.

3a) Future Research

Only by producing semantic categories which 'map' certain phonaestheme groups can possible transfers such as smooth/smoothy be readily noticed. My categories are necessarily subjective and therefore do not look as scientific as for example Crystal's binary negative/neutral SL- analysis. On the other hand anomalies like sleek (positive) *can* be dealt with. Certainly any lexicographer or thesaurus producer could likewise be 'accused' of subjective categorisation but in my opinion it is this very 'jointing of the world' which makes words at once both 'slippery' and fascinating. Certainly I feel that the notion of both a connotational and a phonaesthetic penumbra working together and reinforcing each other is quite an interesting one, and perhaps future research on initial consonant cluster groups will reveal more data to verify this suggestion.

4) Conclusion

My work in this thesis has been of a cumulative nature as I have been working from a mass of data taken direct from the OED and from the *Historical Thesaurus of English*. Instead of trying to work out neat systems and designing examples to illustrate them I have here been looking at the 'the thing itself', that is the lexicon itself, which at first glance appears to be anything but tidy or neat. However, upon analysis, patterns and possibilities do emerge and I have endeavoured in this thesis to go some way to presenting a fresh

approach to phonaesthemes and their relationship with some metaphors. My views accord with those of Victor L. Strite:

"Phonaesthemes are certainly not easy to isolate and define -- semantics is not that kind of field -- but their presence and semantic function become more evident once they are pointed out." (1979: 291)

The way ahead then is to produce more evidence in order to 'point out' that phonaesthemes are more widespread than many at present suspect and I have emphasised this in my thoughts on future research in these conclusions. I feel certain that, just as the 'great debate' on metaphor has culminated in the work of Lakoff and Johnson, who have finally revealed just how widespread metaphors are in everyday usage, so a future 'great debate' on phonaesthemes could reach similar conclusions.

To conclude this chapter I should like to present as a parting (or possibly an opening?) shot to my ideas on phonaesthemes the example commonly presented by linguists as an argument for the arbitrary nature of language. I refer to the almost clichéd contrary example of BIG/SMALL. First I would agree that BIG is completely arbitrary, but SMALL, in spite of the 'large' /ɔ/ phonaestheme, does express diminutive quality, as can be seen in the category SMALL PARTICLE, where items with initial SM- map this concept: smack, small, smeddum, smear, smit, smithereens (pl.), smut, smutch, and smattering. The last item on this list displays the common [Etym. uncertain]. So instead of fixating on the large /ɔ/ phonaestheme, linguists should look to the initial SM- 'small' phonaestheme.

This final example of BIG/SMALL seems to me a good point on which to finish this thesis, for side by side we have examples of the function of arbitrariness and phonaesthesia, both equally vital in ensuring the rich weave of our language. It also demonstrates that new answers are available provided new ways are found of examining the mass of data hidden within the lexicon of English. I can only reiterate what I said in the introduction to this thesis - that by the assiduous 'scrapings' of research, bit by bit the skeletal structure of our language may be revealed. I hope that this thesis has contributed a little to this process in the areas of metaphor and phonaestheme.

APPENDIX TO CHAPTER 5

The following analyses use words taken from *Collins Double Book; Dictionary and Encyclopedia* (1968). Where two separate meanings occur this is indicated by (2).

SC- SK-

scab, scabbard, scabies, scad, scaffold, scald, scale (2), scall, scallion, scallop, scallywag, scalp (2), scalpel, scamble, scamp, scamper, scan, scandal, scant, scantle, scapula, scar, scarab, scarce, scare, scarf (2), scarlet, scarp, scathe, scatology, scatter, scavenger, scheme, scherzo, schizophrenic, school, schooner, sclerotic, scobs, scoff (2), scold, sconce, scone, scoop, scoot, scope, scorch, score, scorn, scot, scotch, scoundrel, scour, scourge, scout, scowl, scrabble, scrag(gy), scramble, scran, scrannel, scrap, scrape, scratch, scrawl, scrawny, scream, scree, screech, screed, screen (2), screeve, screw, scribble, scribe, scrimmage, scrimp, scrimshank, scrip, script, scripture, scrivener, scrofula, scroll, scrotum, scrounge, scrub, scruff (2), scrum, scrumptious, scrunch, scruple (2), scrutiny, scud, scuff, scuffle, sculduddery/sculduggery, scull, scullery, sculpture, scum, scumble, scupper, scurf, scurrilious, scurry, scurvy, scutter, scuttle (2), skald, skate (2), skean, skedaddle, skein, skeleton, skellum, skelter, skep, skerry, sketch, skew, skewer, ski, skid, skiff, skiffle, skill, skillet, skimp, skin, skip (2), skipper, skir, skirl, skirmish, skirt, skit (2), skittles, skivvy, skulk, skull, skunk (2), sky.

155 ITEMS.

Scab, Scale

scab, scall, scabies, scale, scar, scobs, scrofula, scurf, scurvy.

Scoundrel

scab, scallywag, scamp, scoundrel, scrimshank(er), scruff, scurvy (adj.), skedaddle(r), skellum, skulk(er), skunk.

Graze, Rub

scathe, score, scotch, scour, scourge, scrannel, scrape, scratch, scribble, scrub, scrunch, scuff, skin.

Swift Movement

scamper, scatter, scoot, scour, scud, scurry, scutter, scuttle, skate, skedaddle, skelter, ski, skid, skip, skir, skit.

Swift Boat/Ship

schooner, scull, skiff.

Clamber, Scuffle

scamble, scour, scrabble, scramble, scrimmage, scrum(mage), scuffle, skir, skirmish.

Scorn, Disparage

scalp, scandal, scathe, scheme, scoff, scold, scorn, scout, scowl, sculduddery/sculduggery, scurrilious, skit.

Insufficiency

scant, scarce, scrimp, scrape, scrounge, scratch (together), skimp.

Fragment

scale, scantling, scobs, scoria, scran, scrap, screed, scruple.

Thin

scraggy, scrannel, scrawny.

Write

scrabble, scrawl, screed, screeve, scribble, scribe, scrip, script, scripture, scrivener, scroll, sketch.

Examine

scan, scavenger, scour, scout, screen, scrutiny.

Non-Phonaesthetic

scabbard, scad, scaffold, scald, scale, scallop, scalp, scalpel, scapula, scarab, scare, scarf (2), scarlet, scarp, scatology, scheme, scherzo, schizophrenic, school, sclerotic, scoff (eat greedily), sconce, scone, scoop, scope, scorch, scot, scream, scree, screech, screen, screw, scrotum, scruff, scrumptious, scruple, scullery, sculpture, scum, scumble, scupper, scuttle, skald, skate, skein, skeleton, skep, skerry, skew, skewer, skiffle, skill, skillet, skin, skip, skipper, skirl, skirt, skittles (pl.), skivvy, skull, skunk, sky.

64 ITEMS.

Phonaesthetic	Non-Phonaesthetic
91	64

SM-

smack (2), small, smarm, smart, smash, smatter(ing), smear, smeddum, smell, smelt/smolt, smelt (v.), smew, smile, smirch, smirk, smit, smite, smith, smock, smog, smoke, smooth (2), smother, smoulder, smudge, smug, smuggle, smut, smutch.

31 ITEMS.

Small touch of, Small particle

smack, small (adj.), smatter(ing), smeddum, smithereens (pl.), smut, smutch.

Smear, Stain

smear, smirch, smit, smudge, smut, smutch.

Smoke

smog, smoke, smother, smoulder.

Blow

smack, smash, smite, smith.

Flattering, Unctuous

smarm(y), smirk (v), smug, smooth.

Non-Phonaesthetic

smart, smell, smelt/smolt, smelt (v), smew, smile, smock, smooth, smuggle. 9 ITEMS.

Phonaesthetic	Non-Phonaesthetic
22	9

SN-

snack, snaffle (2), snag, snail, snake, snap, snare, snarl (2), snatch, sneak, sneer, sneeze, snick, snicker, sniff, snigger, snip, snipe (2), sniper, snitch, snivel, snob, snood, snook, snooker, snoop, snooze, snore, snort, snot, snout, snow, snub, snuff (2), snuffle, snug(gle).

40 ITEMS.

Nose, Breath

snaffle (n.), sneeze, sniff, snitch (colloq.), snivel, snooze, snore, snort, snot, snout, snuff, snuffle.

Disdain

snarl, sneer, snicker, snigger, snipe (at), snob, snook, snooty, snort, snub, snotty (colloq.)

Filch, Steal

snaffle, snatch, snitch.

Creep, Sneak

snail, snake, sneak, snipe(r), snoop.

Obstacle, Impediment

snag, snare, snarl, snooker.

Cut, Snip

snap, snip(pet), snack, snick.

Non-Phonaesthetic

snipe, snood, snow, snuff, snug(gle). 5 ITEMS

Phonaesthetic	Non-Phonaesthetic
35	5

SP-

spa, space, spade, spaghetti, span, spangle, spaniel, spank (2), spar (2), spare, spark, sparkle, sparrow, sparse, spasm, spats (pl.), spate, spatter, spatula, spawn, speak, spear, special, species, specious, speck, speckle, spectacle, spectator, spectre, speculate, speech, speed, spell, spend, sperm, spew, sphagnum, spice, spick (2), spider, spigot, spike, spill (2), spin, spinach, spindle, spine, spinet, spinnaker, spinney, spinster, spire, spiracle, spirant, spirit, spit (3), spite, spitfire, spiv, splash, splatter, splay, spleen, splendid (2), splice, splint, splinter, split, splits, splutter, spoil, spoke, spondee, sponge, sponsor, spontaneous, spoof, spook, spool, spoon, spoor, sporadic, spore, sporran, sport (2), spot, spouse, spout, sprain, sprat, sprawl, spray, spread, spree, sprig, spright/sprite, spring, sprinkle, sprint, sprocket, sprout, spruce (2), spry, spume, spunk(y), spur, spurge, spurious, spurn, spurt, sputnik, sputter, sputum, spy.

124 ITEMS.

Glittering substance

spangle, spar, spark, sparkle, splendid.

Spirited Energetic

spanking, sparkish, sparkling, spicey, spirited, spitfire, sport(y), spree, spright(ly)/sprite(ly), springy, spry, spunky.

Splash, Flow

spa, spate, spats (pl.), spatter, spew, spill, spit, splash, splatter, splutter, spout, spray, sprinkle, spume, spurge (v), spurt, sputter, sputum.

Spring, Spread Out

space, span, spandrel, splay, splits (pl.), sprawl, spray, spread, sprig, spring, sprout.

Small Spot

speck, speckle, spot.

Speed

spank (v), speed, sprint.

Long Pointed Object

spar, spear, spick, spigot, spike, spill, spindle, spine, spire, spit, splint, splinter, spoke, sprocket, spur.

Non-Phonaesthetic

spade, spaghetti, spaniel, spank, spar (v. 'to box'), spare, sparrow, sparse, spasm, spatula, spawn, speak, special, species, specious, spectacle, spectator, spectre, speculate, speech, spell, spend, sperm, sphagnum, spice, spick (adj.), spider, spin, spinach, spinet, spinnaker, spinney, spinster, spiracle, spirant, spit, spite, spiv, spleen, splendid, splice, split, spoil, spondee, sponge, sponsor, spontaneous, spoof, spook, spool, spoon, spoor, sporadic, spore, sporran, sport, spouse, sprain, sprat, spruce (2), spurious, spurn, sputnik, spy.

Phonaesthetic	Non-Phonaesthetic
60	64

SI-

stab, stable, staccato, stack, stadium, staff, stag, stage, stagger, stagnate, staid, stain, stair, stake, stalactite, stalagmite, stale, stalemate, stalk (2), stall, stallion, stalwart, stamen, stamina, stammer, stamp, stampede, stance, stanch, stanchion, standard, standing, stannary, stanza, staple, star, starboard, starch, stare, stark, starling, start, startle, starve, state, statement, static, station, statistics, statue, stature, status, statute, staunch, stave, stay, stead, steadfast, steady, steak, steal, steam, steed, steel (2), steep, steeple, steer (2), steerage, stem (2), stench, stencil, stenography, step, stereoscope, stereotype, sterile, sterling, stern, sternum, stertor, stethoscope, stevedore, stew, steward, stick, stickler, stiff, stifle (2), stigma, stile, stiletto, still (2), stilt(ed), stimulate, sting, stingy (adj. mean), stink, stint, stipend, stipple, stipulate, stir, stirrup, stitch, stoat, stock, stockade, stocking, stocky, stodgy, stoic, stoke, stole, stolid, stomach, stone (2), stooge, stook, stool, stoop, stop, store, storey, stork, storm (2), story, stout (2), stove, stow, stowage, straddle, strafe, straggle, straight (2), strain, strait, strand, strange, strangle, strap, strategy, stratum, straw, stray, streak, stream, street, strength, strenuous, streptococcus, stress, stretch, strew, strict, stride, strident, strife, strike, string, stringent, strip, stripe, strive, stroke, stroll, strong, strontium, strop, strophe, structure, struggle, strum, strumpet, strut (2), strychnine, stub (2), stubble, stubborn, stucco, stud, student, studio, study, stuff, stuffy, stultify, stumble, stump (2), stun, stunt, stupefy, stupendous, stupid, stupor, sturdy, sturgeon, stutter, sty, stye, style (2), stymie, styptic.

216 ITEMS.

Start, Move

stalk, start, startle, step, stimulate, stir, stray, stream, stride, stroll, strut.

Attack, Strike

stab, stamp, stampede, stick, sting, storm, strafe, strike, stroke, stripe, stun.

Long Pointed Object

stake, stalactite, stalagmite, stalk, staple, stave, steeple, stem, stick, stiletto, stilt, sting, straw, stubble, style.

Effort

strain, strenuous, stress, stretch, strife, strive, struggle.

Stretch, Scatter

straddle, straggle, strain, strand, stray, stream, stretch, strew, string(out).

Stagger

stagger, stammer, struggle, straggle, stray, stumble, stutter.

Stun, Amaze

stagger, startle, stun, stupefy, stupor, stupendous.

Sturdy

stalwart, stamina, stark, staunch, steadfast, steady, sterling, stiff, stocky, stolid, stout, straight, strength, strong, sturdy.

Building/ Structure

stable, stack, stadium, stage, stall, stand, station, statue, stead, stockade, stook, store, stowage, structure, sty.

Position

stage, stance, state, station, stature, status, stead, storey, stratum.

Support

staff, stalk, stanchion, stay, stem, stock, strut.

Established, Firm

stable, standard, standing, staple, strong.

Established Pattern

standard, stanza, statute, stave, sterling, stereotype, stock, strophe, style.

Lack of Motion or Energy

stagnate, staid, stale, stalemate, static, stationary, sterile, stick, stifle, still, stock, stodgy, stolid, stultify, stunt, stupid, stupor.

Stop

stanch, stall, stand, stave (off), stay, stem, stick, stifle, still, stint, stop, strand, stub, stunt, stymie, styptic.

Stiff, Rigid Gait

stalk, stride, strumpet (n.), strut, stump (v).

Strict Mental Attitude

starchy, steely, stern, stickler, stiff, stilted, ston(y), strait-laced, strict, stringent, stubborn, stuffy.

Constrict

strain, strait, strangle, stress, stricture, styptic.

Non-Phonaesthetic

staccato, stag, stain, stair, stallion, stamen, stannary, star, starboard, stare, starling, starve, statement, statistics, steak, steal, steam, steed, steel, steep, steer (2), steerage, stench, stencil, stenography, stereoscope, sternum, stertor, stethoscope, stevedore, stew, steward, stigma, stile, still (n), stingy (mean), stink, stipend, stipple, stipulate, stirrup, stitch, stoat, stocking, stoic, stoke, stole, stomach, stone, stooge, stool, stoop, stork, storm, story, stout, stove, stow, straight, strange, strap, strategy, streak, street, streptococcus, strident, strip, stripe, stroke, strontium, strop, strum, strychnine, stub, stucco, stud, student, studio, study, stuff, stump, sturgeon, stye.

84 ITEMS.

Phonaesthetic	Non-Phonaesthetic
132	84

Results of Synchronic Analysis

	Phonaesthetic	Non-Phonaesthetic
SC-, SK-	91	64
SM-	22	9
SN-	35	5
SP-	60	64
ST-	132	84
SL- (Crystal)	63	6
TOTALS:	403	232

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CHAPTER 6

CONCLUSIONS

Having preserved the foregoing list of implications, it is now necessary to summarise the conclusions of this thesis.

1) I have demonstrated the general pervasiveness of metaphor in all areas of life including that of linguistics, and have shown that most linguists now accept that metaphor is an important function of language. By using data from the *Historical Thesaurus of English*, I have been able to examine one important metaphor (HOT/COLD to express emotion) in its entirety, and to evaluate systematically the different areas of human feeling (or lack of feeling) that it maps. The metaphor works by a series of analogies based on the effects of heat on liquids, solids, and gases, and on the effects of HOT substances such as burning spices, bites, stings, electricity, and pyrotechnics. By means of Thesaurus data I have shown that human passion is mapped by this metaphor in a ratio of 2:1. Finally I have identified the operation of a spiral of cause and effects (SYMBIOTIC SPIRAL) where an inner psychological perturbation is quickly followed by an outer physical perturbation,both in turn causing more heat in a vicious circle. The metaphor thus works on both an inner psychological and outer physical level and this is why it has such force both in everyday discourse and in English literature.

2) By examining semantic categories for initial ST- and SW- I have shown that phonaesthemes are a linguistic reality both historically and in present-day English usage.

In addition I have indicated the expressive force of final plosives in the SW- group (impingement), and the medial /ɪ/ ~ /a/ phonaesthemes (Swift, Slow/Large).

3) By analysing the complete initial SW- section from the OED together with items from Halliwell's Dialect Dictionary, I have been able to demonstrate that a constant 2:1 ratio has persisted through time between phonaesthetic/non-phonaesthetic lexical items.

4) Similarly, by examining lexis with initial S + Consonant taken from a modern dictionary (Collins 1968), I have shown the present-day relative ratios of phonaesthetic/non-phonaesthetic lexical items; and these ratios show that phonaesthemes are more widespread (in these groups) than hitherto thought.

5) I have discovered the presence of an initial DOUBLE ST- phonaestheme (i.e. two phonaesthemes simultaneously operating within one word) functioning in the words STUN and STAGGER to express cause and effect. I have further identified an initial DOUBLE SW- phonaestheme functioning in the words SWAGGER, SWARM, SWAMP, SWELT(-ER) expressing the double semantic force of two formally identical phonaesthemes, e.g. SWAGGER combines SW- sway and SW- large. Such a phenomenon fits well with current theories on combinative factors acting in linguistic choice and linguistic change. (See Samuels 1972 Chapter 1).

6) I have indicated that the linguistic functions of metaphor and phonaestheme

frequently overlap and thus bring about a change in meaning. Where there is such an overlap in the connotational 'penumbra' and the phonaesthetic 'penumbra', the attractive force of the phonaesthetic group of words is increased. However it must be said that such phonaesthetic attraction is regulated by the counterbalancing force of arbitrary selection, a very important linguistic mechanism which prevents a lack of diversity in our language. Such a phenomenon can be seen as part of systemic regulation, a well attested mechanism of language change. (See Samuels 1972 Chapter 7). On this latter point much more research is necessary to identify the relative ratios of phonaesthetic/non-phonaesthetic words in given groups, and thus to reveal the historical interplay of the phonaesthetic and arbitrary forces.

As the above conclusions were adduced from a close examination of a corpus of lexis, there is little mention of present linguistic systems or theories that map grammar, semantics, or phonetics (See Preface pxv). This is because phonaesthetic categorisation cuts across these (traditionally) delimited levels of language. The fact is that the conclusions of this thesis are drawn directly from lexical data (as its title indicates), and show therefore a bottom-up method of enquiry, rather than a top-down theory which might impose itself on the data. Although it is recognised that theory-free objectivity is very hard to achieve, an attempt has been made in this thesis to proceed as objectively as possible; the focus here is therefore on the lexicon itself rather than on theoretical categorisation.

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